The FIRST BOOK of

Apollo's Banquet:

CONTAINING

INSTRUCTIONS, and Variety of New *Tunes*, *Ayres*, *Jiggs*, *Minuets*, and ſeveral New *Scotch Tunes*, for the

TREBLE-VIOLIN.

To which is added,

The *Tunes* of the Neweſt *French Dances* now in uſe at Court and in Dancing-Schools.

The 7th Edition Corrected:

With new Additions.

In the SAVOY: Printed by *E. Jones*, for *Henry Playford* at his Shop near the *Temple* Church, and at his Houſe over-againſt the *Blue-Ball* in *Arundel-Street* in the *Strand*; Where alſo the *Second Book* may be had. 1693.

BRITISH MUSEUM

To all *Ingenious Lovers* and *Practitioners* of MUSICK.

THE TREBLE-VIOLIN *is at preſent the only Inſtrument in faſhion, and the delight of moſt Young Practitioners in* Muſick *for its chearful and ſprightly Sound, in ſetting forth the new Airy* Tunes *of theſe Times: This* Choice Banquet *(firſt Collected by Mr.* John Playford *deceaſed) is Repleniſhed with Variety of New and Delightful Tunes proper to this Inſtrument, and alſo to the* Flute *or* Recorder, *being moſt of the neweſt* Tunes, Ayres, Jiggs, *and* Minuets, *now in uſe at Court, and at Publick Theatres: To which is alſo added, The* Tunes *of the* French Dances *now uſed at Court, and at Dancing-Schools; Being a Work very neceſſary to all that Play to Dancing either in City or Country.*

And alſo for the Benefit of ſuch Learners as live Remote from any Profeſſed Teachers, there are in the following Pages ſet down (in the plaineſt Method that could be Invented) ſome Practical Rules *and* Inſtructions *for Beginners, by which (ſince the firſt Publication hereof) ſeveral Perſons have, only by theſe* Inſtructions, *attained to Play indifferently well. And now the former Impreſſion being ſold off, and called upon for more, I have in this* Seventh Edition *left out the* Tunes *which are already Printed in my Book, called,* The Country Dancing-Maſter, *and in their places added ſeveral new ones, with divers new* Scotch Tunes: *All which may properly be Played alſo on the* Flute, *or* Flagelet, *by ſuch as are Skilled in the Knowledge of Pricking* Tunes *by Notes. The whole, as it is now Corrected and Publiſhed, I queſtion not but will be kindly accepted by all Ingenious Lovers and Practitioners of MUSICK; which is the hearty Deſire of*

Your Friend,

H. P.

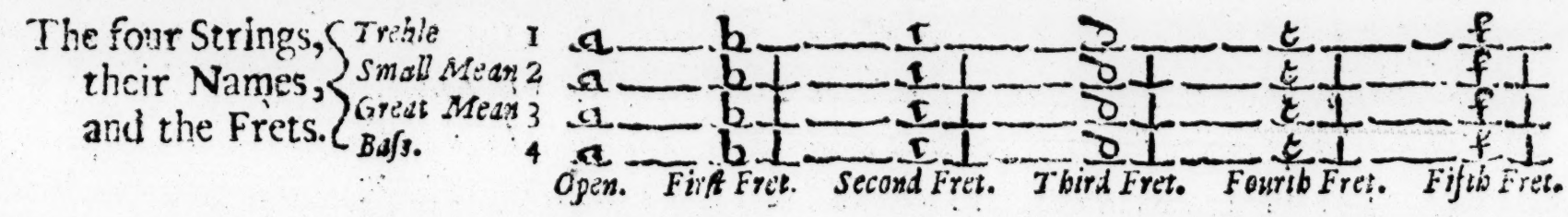
INSTRUCTIONS for *Beginners* on the TREBLE-VIOLIN.

HEre are ſet down for the Benefit of ſuch as deſire to Learn on the *Violin*, and may live in the Country far from any Profeſs'd Teachers, theſe brief *Inſtructions*.

Firſt, It is uſual for *Practitioners* to Learn on the *Treble-Violin* by Ear; (but few there are that do ſo that ever attain to true ſtopping in Tune at firſt:) Therefore, for a more true and ſpeedy way of Learning to ſtop all Notes in Tune, here is a *RULE* ſet down by Letters on four Lines aſſigned to the four ſeveral Strings by *Frets* and *Steps* on the Neck of the *Violin*, which is a way known to be uſed by the beſt *Teachers* in and about *London*, as a moſt ſure and eaſie way for the firſt Entring their *Scholars*; and after, to cut them off when they became Perfect in the Knowledge of all the ſeveral Notes, and their true Stopping in Tune.

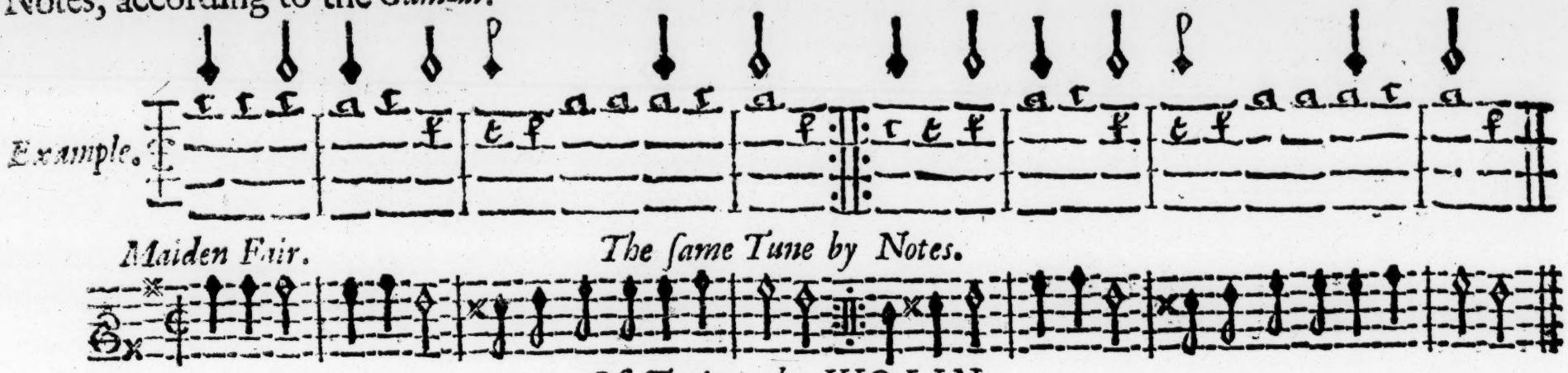
Note: That from the firſt Fret to the ſecond is a *Semi-Tone*, or *Half Note*; but from the firſt to the third is a *Whole Tone*, or *Perfect Note*; and ſo is the third to the fifth.

For accompliſhing of which, procure him of whom you buy your *Violin*, or ſome other Artiſt, to tye five *Frets* on the Neck of your *Violin*, as is on the Neck of a *Viol* or *Lute*, at a true diſtance. Your *Violin* being thus Fretted, it will be proper next to underſtand the way of *Tuning* it, which is by Fifths, that is, five *Notes* each String higher than the other. For the better underſtanding of which, this Example hath the Letters upon the four Lines alluding to the four Strings of the *Violin*, *viz.* That b is the firſt Fret, c the ſecond, d the third, *&c.* a is the String open, that is, the String unſtopp'd.



Thus in the following Example, which is a Tune, as the Letters are variouſly placed on the four Lines, ſome upon one Line, and ſome upon another; ſo they are to be ſtopt on the ſeveral Strings, according to their

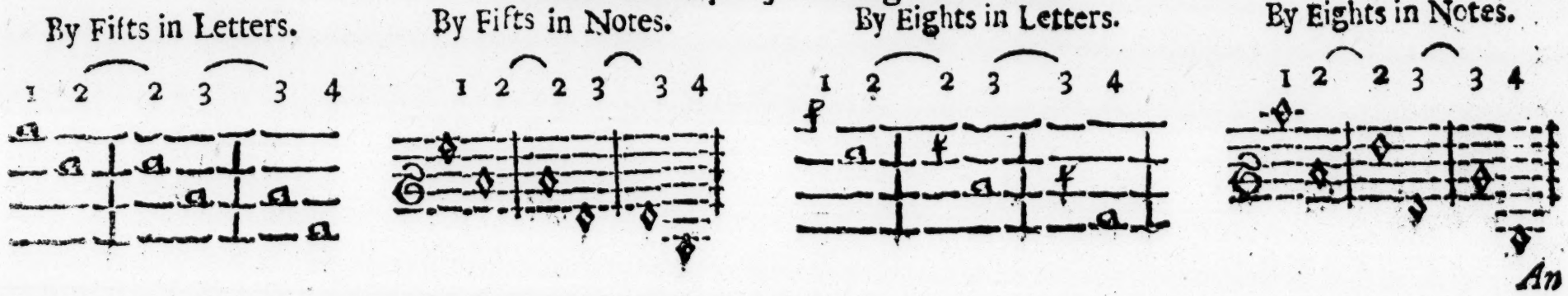
their Places when ſingle: It begins with three r's alone on the ſecond Fret of the Treble or higheſt String, and is to be ſtopt with the ſecond Finger, and ſtruck with the Bow three times; the fourth Letter is a, which is the String ſtruck open; the fifth is r again, as before; the ſixth is f upon the ſecond String, ſtopt on the fifth Fret, and ſo forward: The ſame Tune being placed under it in Notes, according to the *Gam-ut*.



Of Tuning the VIOLIN.

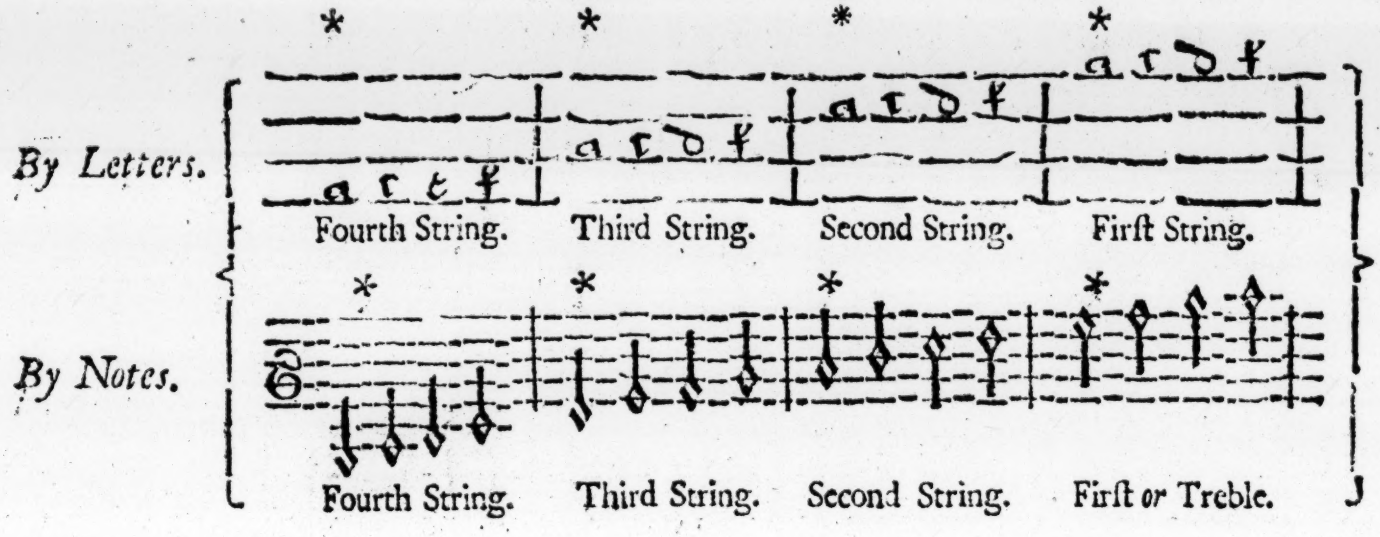
Next, for the Tuning your *Violin*, there be two ways; Firſt, by Fifths, which is moſt uſual, and is Tuned, the Strings open; Secondly, by Eighths, that is, by ſtopping the fifth Fret, which is f, *viz.* Firſt, to wind up the Treble as high as it will bear without breaking, ſound it with your Bow to the Second, and you will hear it an Eighth to the Treble; which done, ſtop your Second in like manner in f, and tune your Third to that; and laſtly, ſtop your Third in f, and tune your Fourth to that: When thus tuned, if you ſtrike your Treble and Second together without ſtopping, you will find it a Fifth, and ſo the reſt to be Fifths to each other. By this Rule your four Strings will be in Tune, and you may proceed to play thoſe *Tunes* foregoing.

Another Example of Tuning the Violin.



An

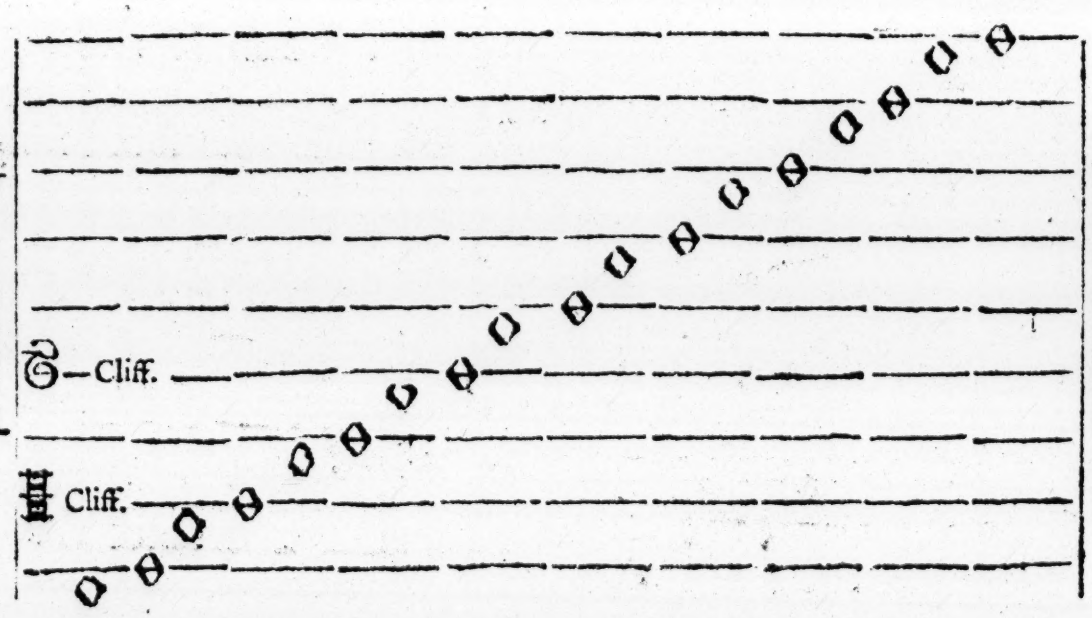
An Example of the ſeveral **Notes** *as they aſcend on the four ſeveral* **Strings**, *from the loweſt to the higheſt, by* **Letters** *and* **Notes**.



The Scale of Muſick *called the* Gam-ut, *being ſo much as contains the compaſs of Notes uſed on the* **Treble-Violin**.

On the middle five Lines and their Spaces are prick'd all Leſſons, and if there be Notes above or below theſe, they are ſupplied by adding a Leager Line for them above the five Lines, or elſe below the five Lines, as occaſion does require.

cc	*ſol fa*
bb	*fa b mi*
aa	*la mi re*
gg	*ſol re ut*
F	*fa ut*
E	*la*
D	*la ſol*
C	*ſol fa*
B	*fa b mi*
A	*la mi re*
G	*ſol re ut*
F	*fa ut*
E	*la mi*
D	*la ſol re*
C	*ſol fa ut*
B	*fa b mi*
A	*la mi re*
G	*ſol re ut*

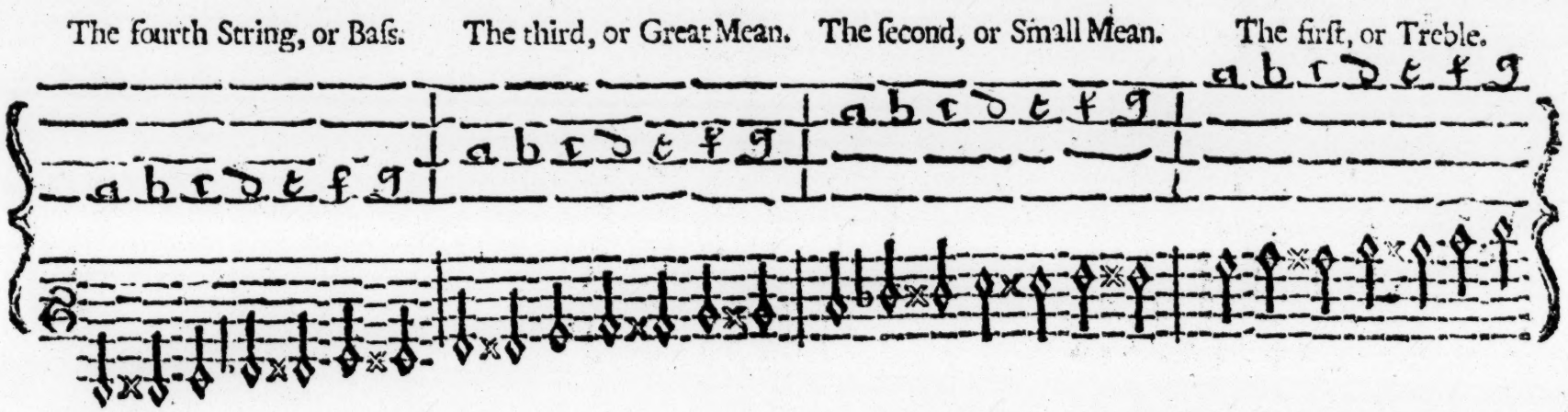


This *Scale* or *Gam-ut* doth direct you to know the places of the Notes both in Lines and Spaces, above and under your aſſigned *Cliff*, which is commonly placed on the ſecond Line, at the beginning of all Leſſons or Tunes for the *Treble-Violin*, and is called, The *G ſol re ut* or *Treble Cliff*.

As

As for diſtinguiſhing the *Flats* and *Sharps*, which expreſs Semitones or half Sounds, the following Table doth direct: ♭ is marked for Flat, and makes the Note half a Tone or Sound lower, or (as we ſay) flatter; and the Sharp is marked thus ♯, which is half a Tone or Sound higher, as you will find in the Uſe by Frets or Stops; for the diſtance of two Frets is a whole Note, and from one Fret to the other is but an half Note.

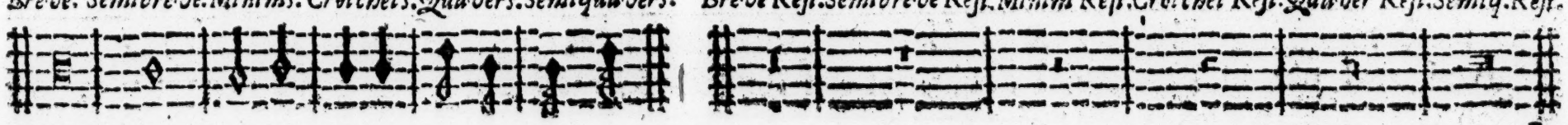
An Example by Letters or Notes, aſcending from the loweſt Note of the fourth String, to the higheſt on the Treble, wherein the uſual half Notes (Flats and Sharps) are expreſſed.



By obſerving of this RULE, you may prick any Tune out of Notes into Letters, or out of Letters into Notes.

Laſtly, It will be neceſſary to know the Names and Meaſure of every Note, as to their due Proportion of keeping the true Time of *Muſick*; for which, this following Example will direct you.

A TABLE of the Notes and their Names, with the Characters for Reſts or Pauſes, as they are uſually marked.

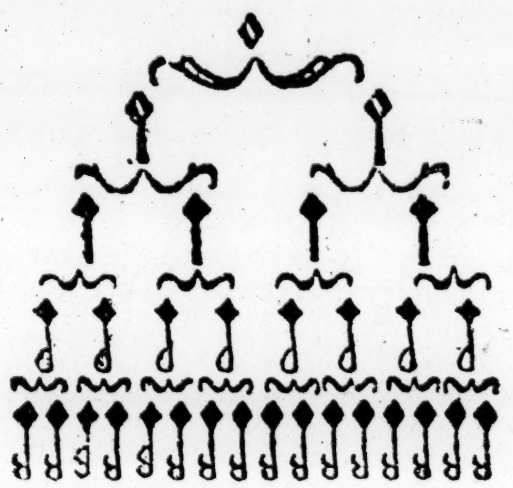


In

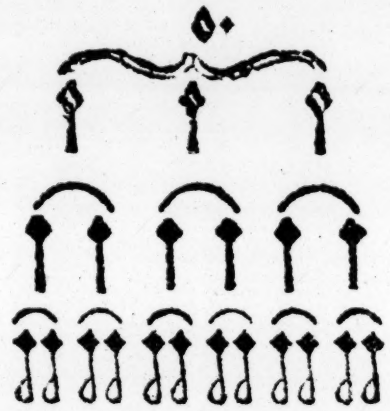
In *Muſick* four or more Proportions of *Time* have been in uſe, but at preſent two only are uſual, *viz.* Firſt, the *Common* or *Semibreve Time*; Secondly, the *Tripla Time:* The *Common Time* is multiplied from the *Semibreve* or whole Meaſure by Two's, whoſe Mark or Signature is thus ¢.

The *Tripla Time* is moſt uſed for *Galliards*, *Corants*, *Sarabands*, and *Jiggs*, whoſe Meaſure is by three *Minims*, or by three *Crotchets*, and the Signature is thus $\frac{\odot}{3}$.

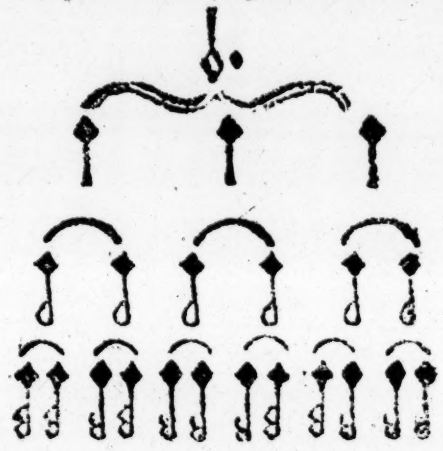
Common Time.



Tripla Time by 3 Minims.

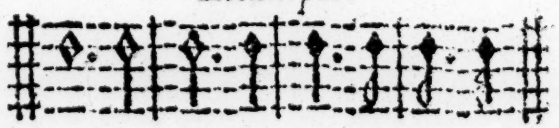


Tripla Time by 3 Crotchets.



Theſe ſeveral Notes have uſually a Prick adjoyned to them, which augments that Note to which it is ſet to be half ſo much more in Proportion: For Example; If a Prick be joyned to a *Minim*, then that *Minim*, which was but two *Crotchets*, is by that made three, for prolongation of the Sound; and ſo the like with other Notes of greater or leſſer Meaſure.

Example.



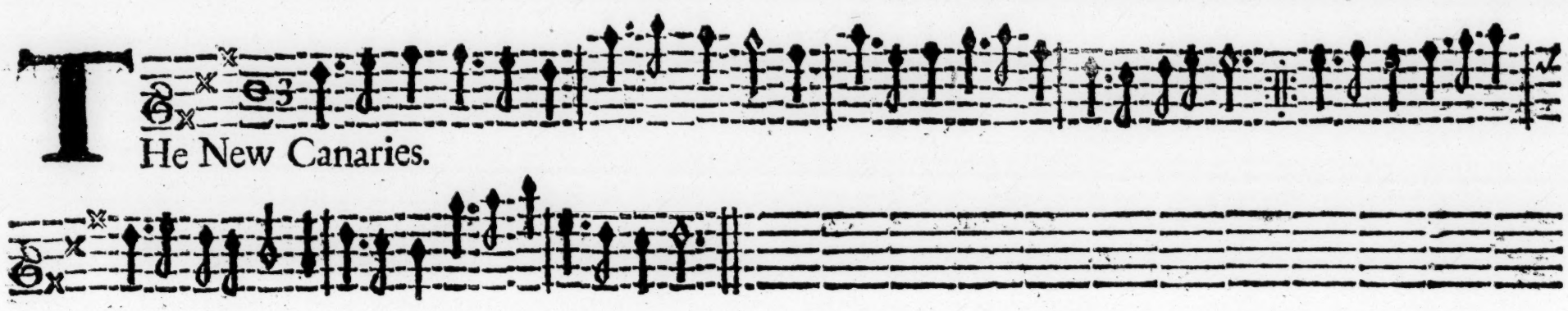
Note: When theſe *Tyes* ⁀ are put over two or three *Quavers* or *Semiquavers*, it ſignifies, That thoſe Notes ſo tied are to be Slurr'd, or to be play'd with once drawing the Bow; and ſometimes a *Tye* over two *Minims* or *Crotchets* both on the ſame Line or Space, is to joyn the ſame to make the *Time* perfect. This mark ✓ is a *Direct*, put at the end of the Line to direct the firſt Note on the next.

If theſe foregoing *Neceſſary* R U L E S (formerly made by Mr. *John Playford*) are well obſerved, and put in Practice, I doubt not but Ingenious Practitioners will reap Benefit thereby: Which is the hearty Deſire and Wiſh of

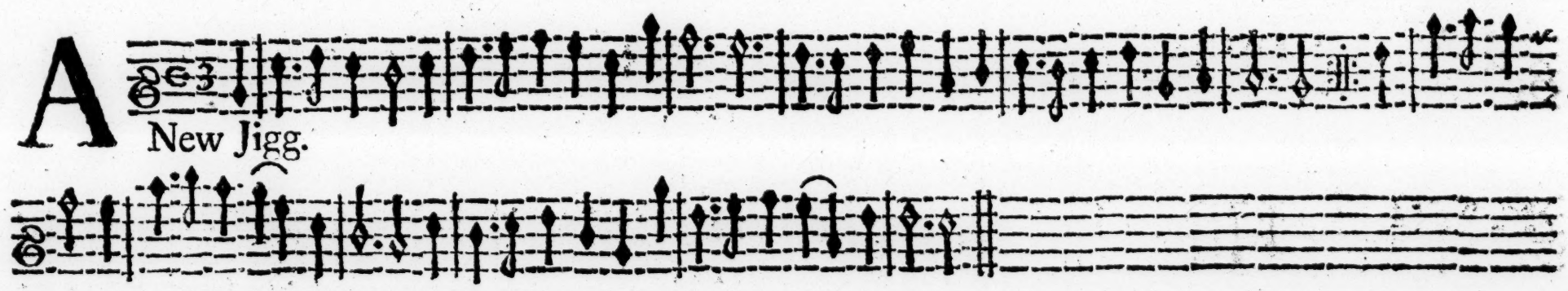
Your Friend J. P.

Choice new **Tunes, Jiggs,** and **Dances,** for the **Treble-Violin.**

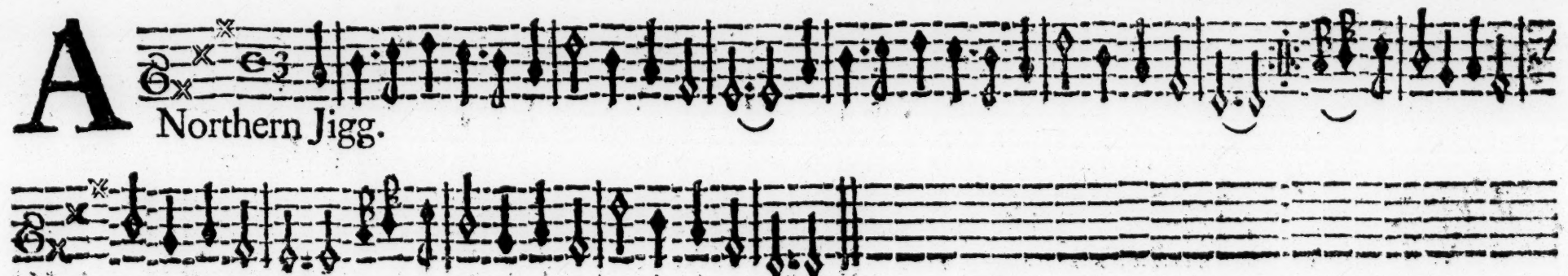
1 THe New Canaries.



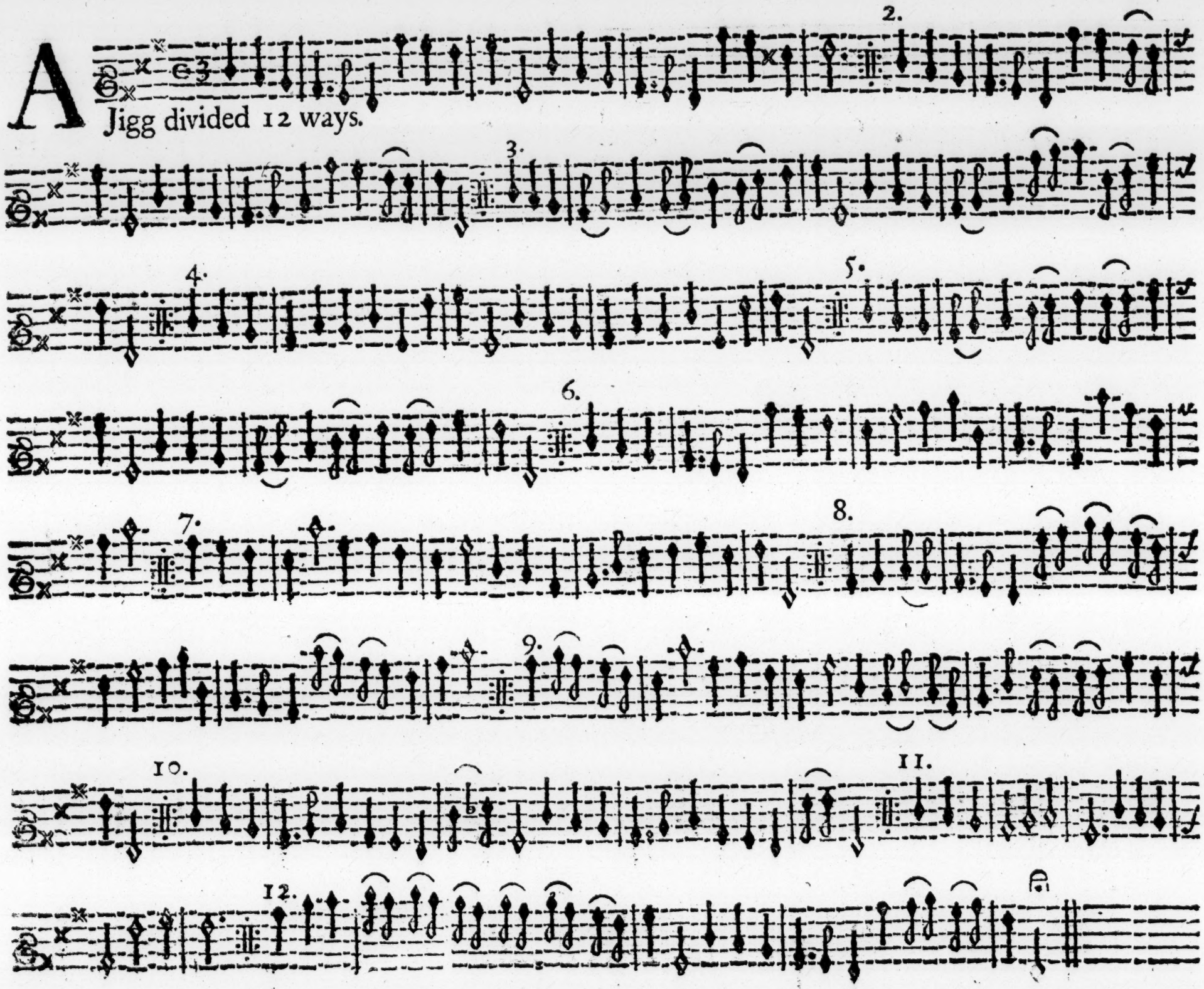
2 A New Jigg.



3 A Northern Jigg.



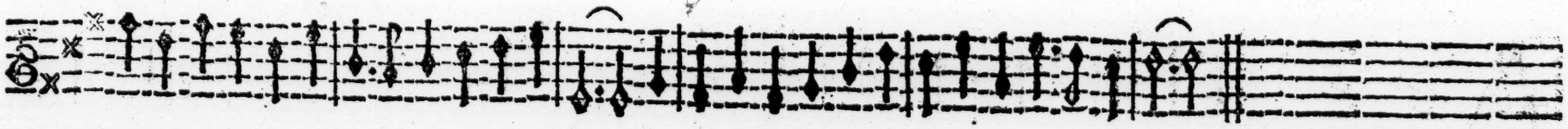
4 A Jigg divided 12 ways.



5 INner-Temple Jigg.

6 MIddle-Temple Jigg.

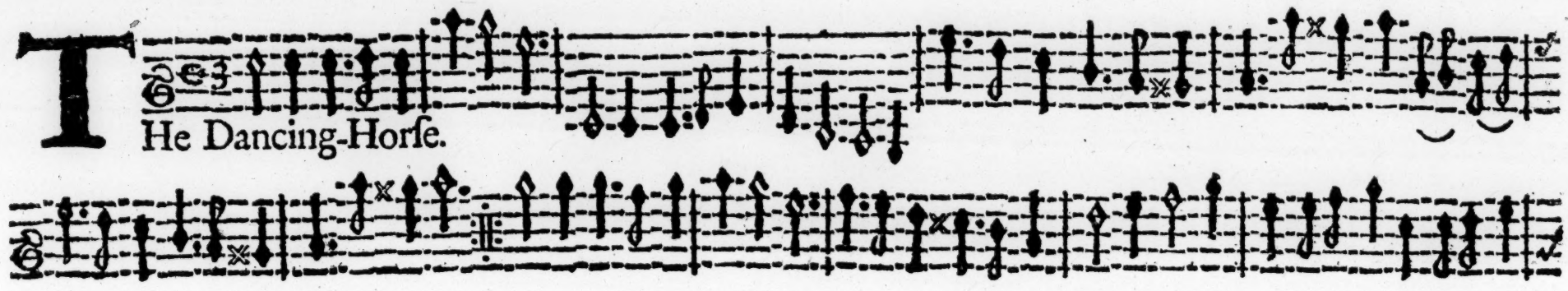
7 LIncolns-Inn Jigg.

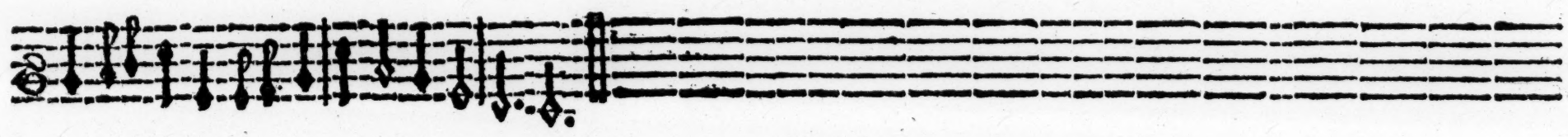


8 GRays-Inn Jigg.

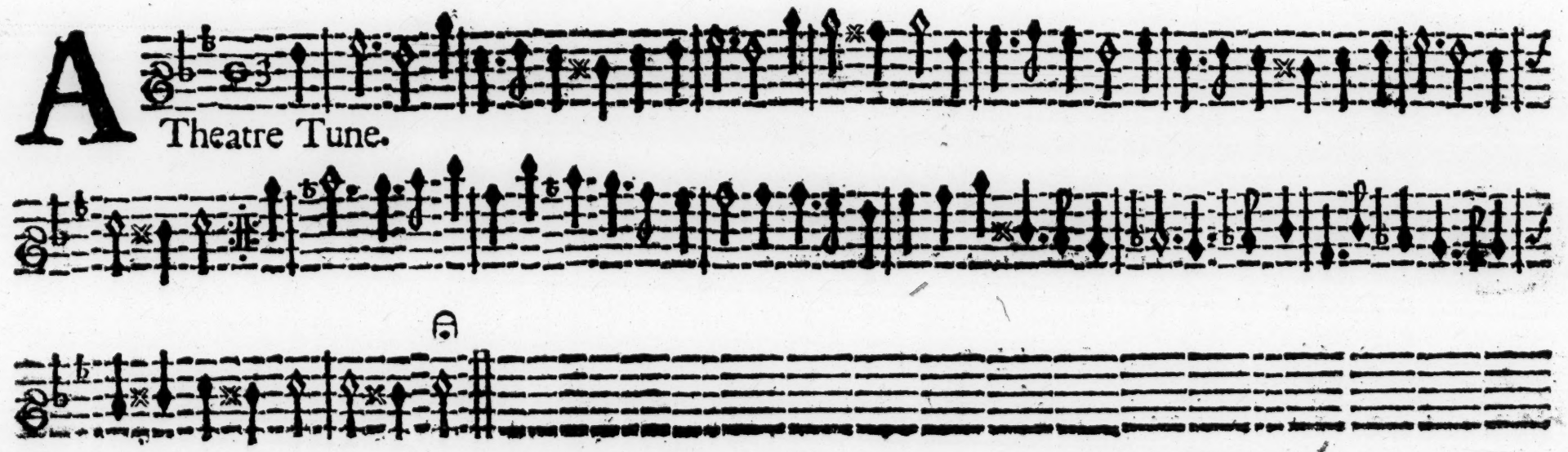
9 THe Dance in the Play of *Macbeth.*

10 THe Dancing-Horſe.



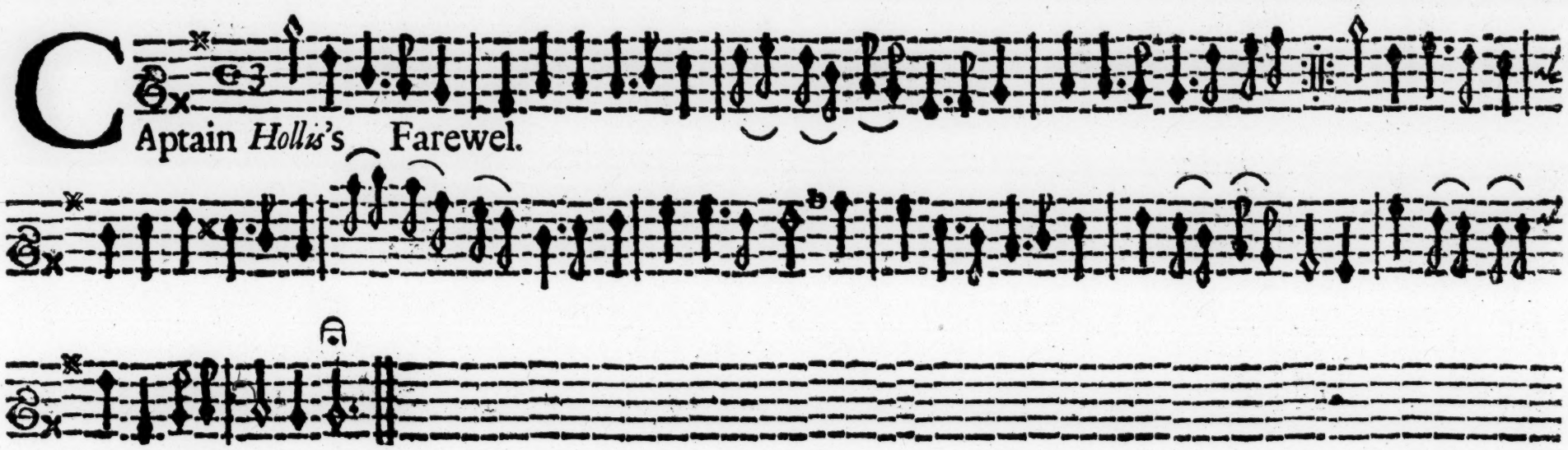


11 A Theatre Tune.

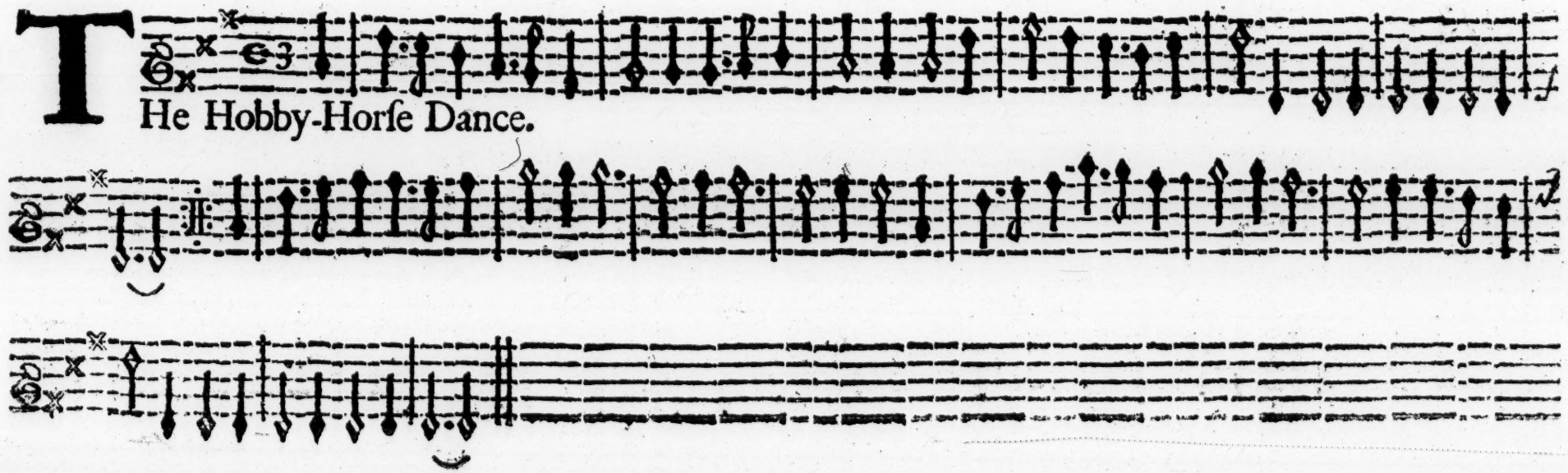


12 A Theatre Dance.

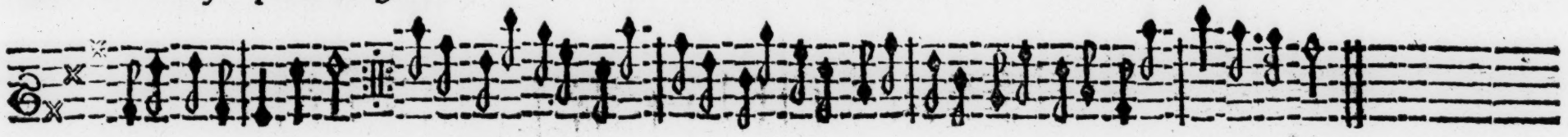
13 Captain *Hollis*'s Farewel.



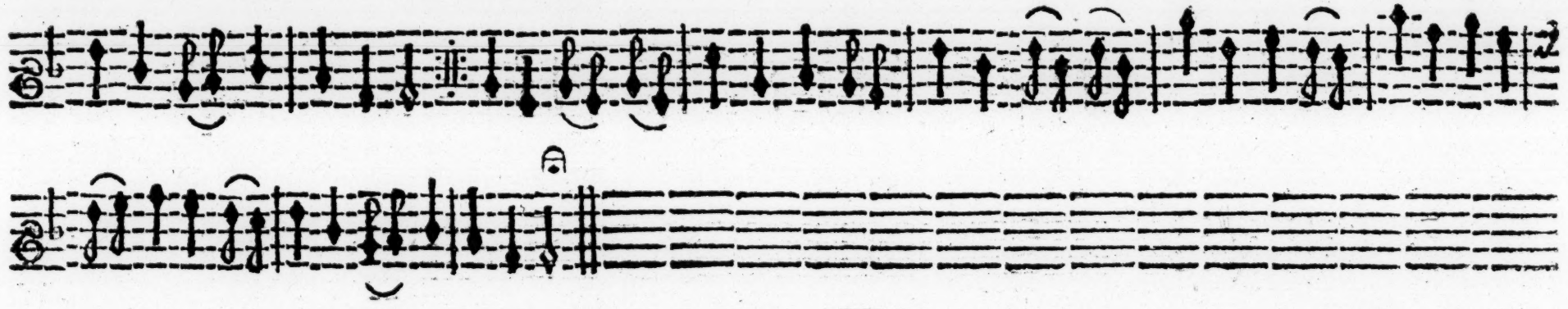
14 The Hobby-Horſe Dance.



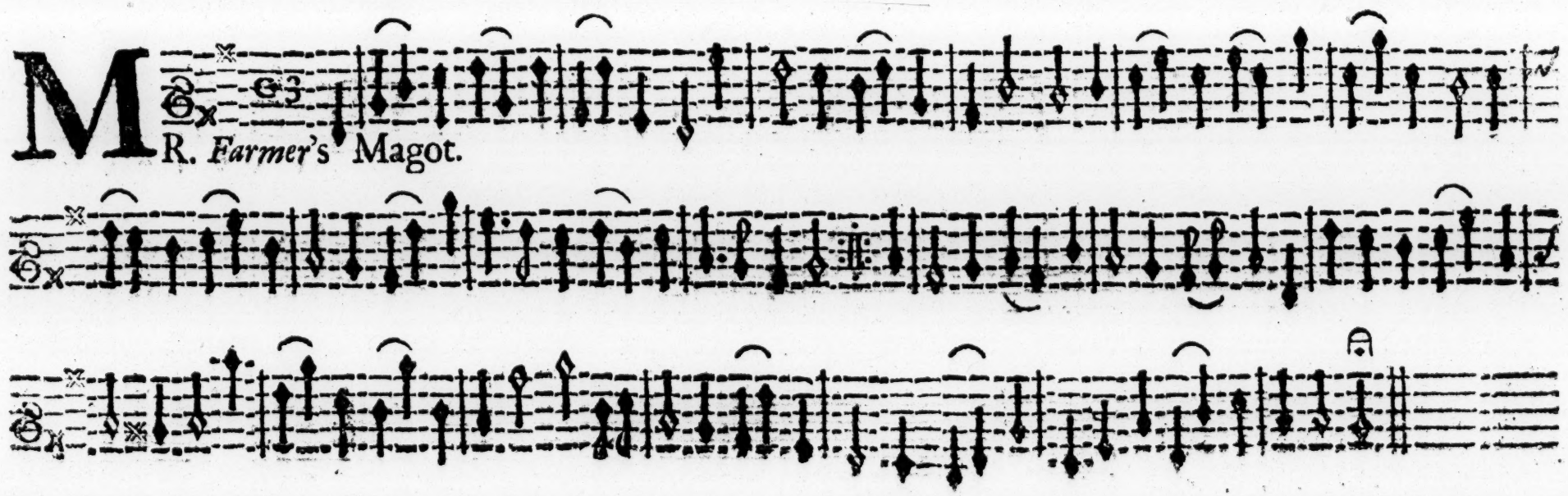
15 FY! nay! prithee *John!*

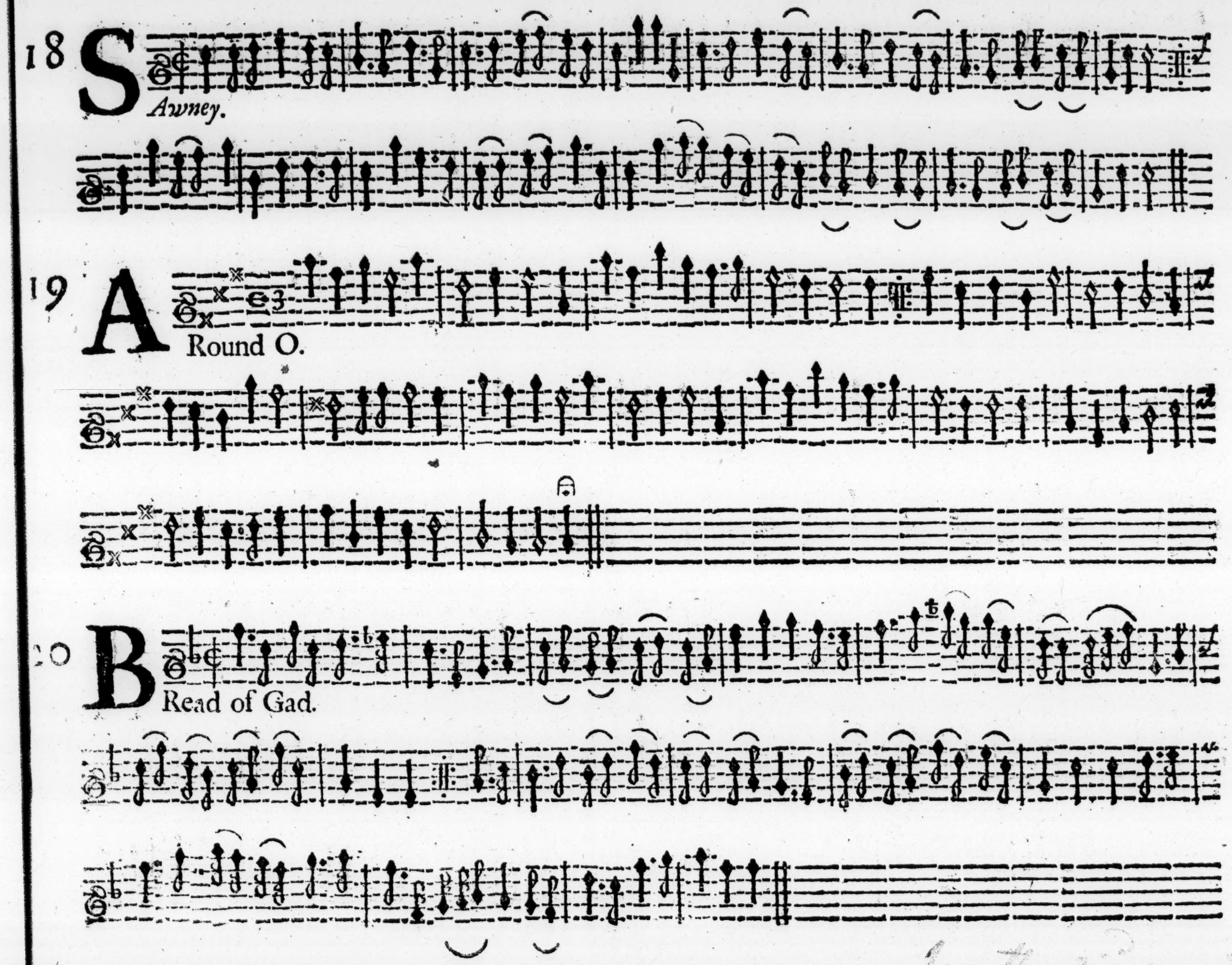


16 THe Prince of *Orange*'s Delight.



17 MR. *Farmer*'s Magot.

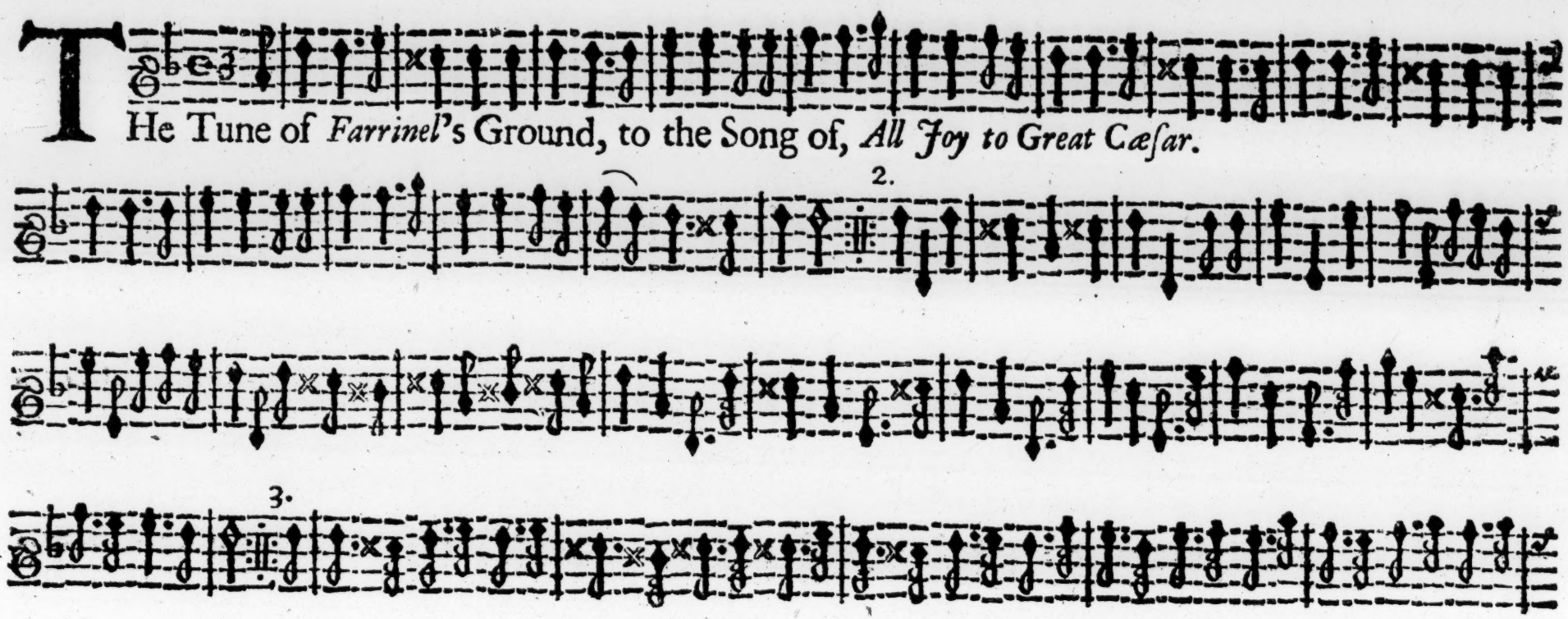




Sent the 2d part
further on
3d book

No. 16

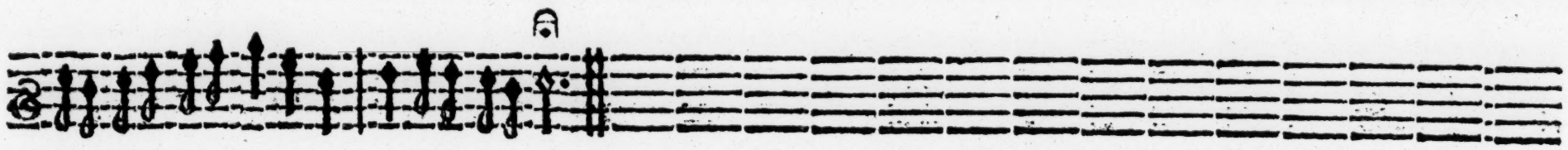
THe Tune of *Farrinel*'s Ground, to the Song of, *All Joy to Great Cæsar.*



22 NOw the Tories, *&c.* or, *Royal James.*

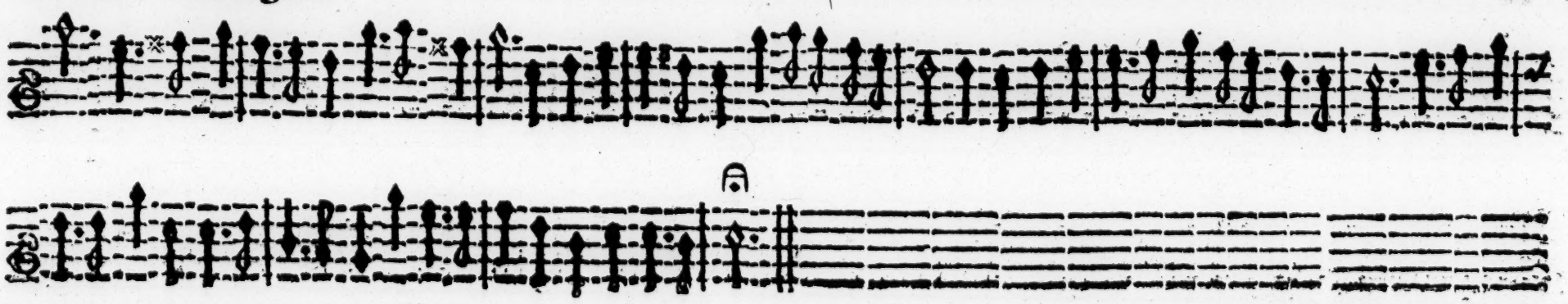
23 STate and Ambition.

24 H*Am-Houſe*, or *Cherry-Garden.*

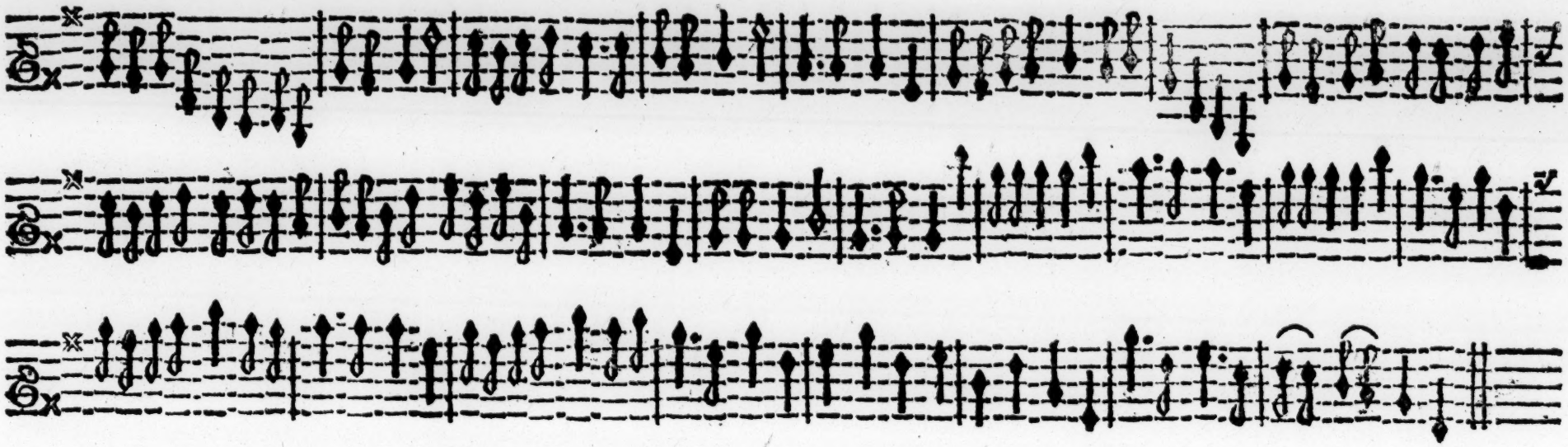


25 THe King of *Poland.*

26 A Paſſingalia.



27 THe Scotch-man's Dance in the *Northern Lasſ.*



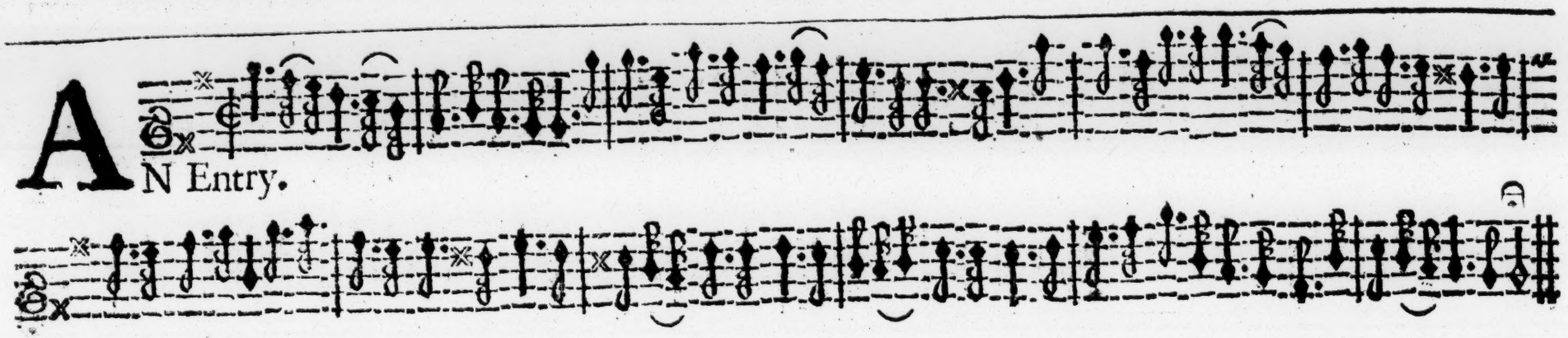
28 K*Ingſale*; a new Tune.

29 A Minuet.

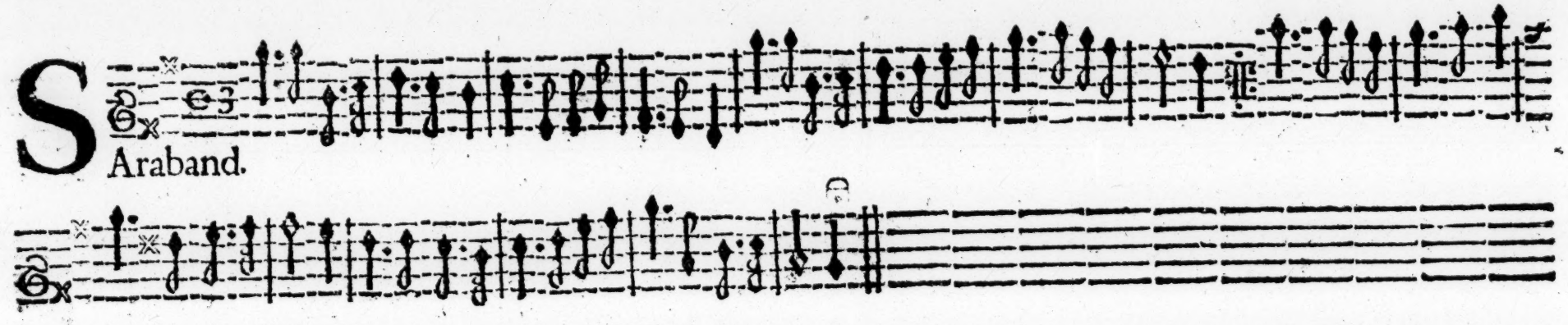
The End of the Firſt Part.

The Second Part of **Apollo's Banquet**, containing ſeveral new Tunes of *French Dances* for the *Treble-Violin* and *Flute*, performed at Court, and in Dancing-Schools.

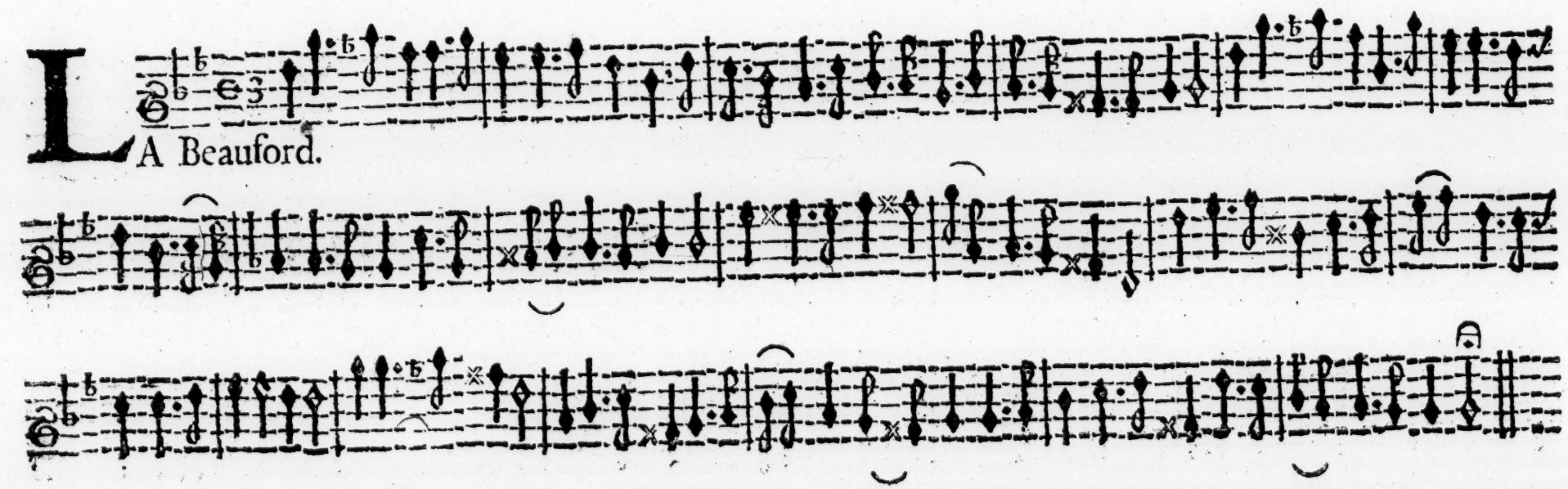
1 AN Entry.



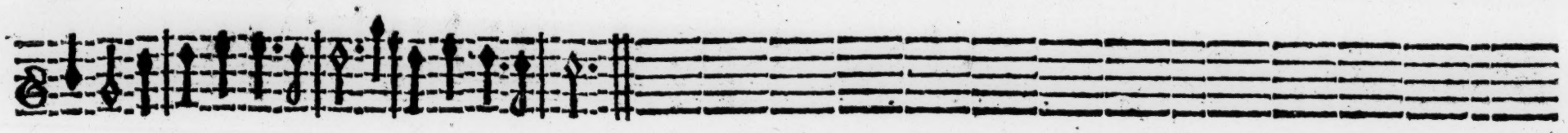
2 SAraband.



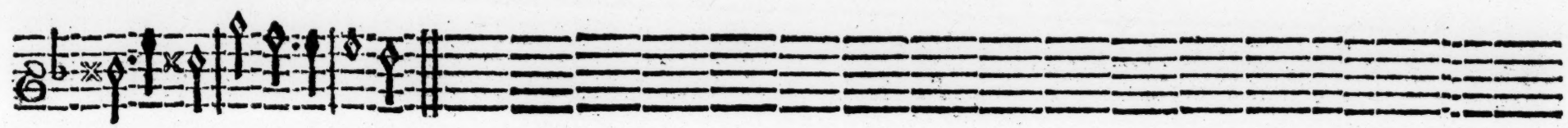
3 LA Beauford.



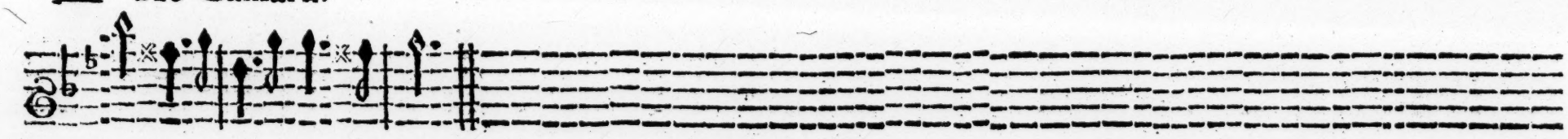
4 LA Princeſs *Orleans.*



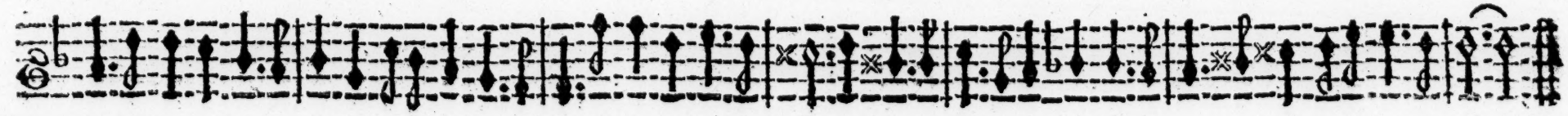
5 SAraband.



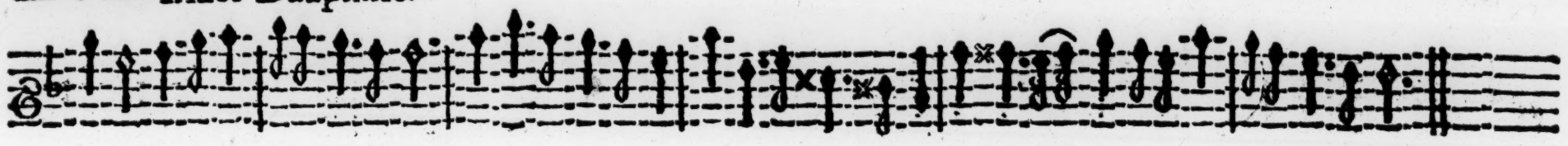
6 THe Galliard.



7 COrant : Signior *Baptiſt.*

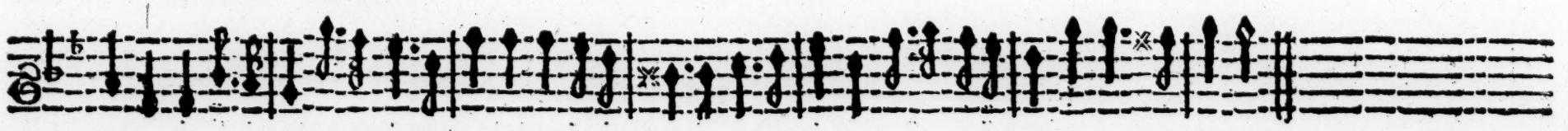


8 Minuet Dauphine.

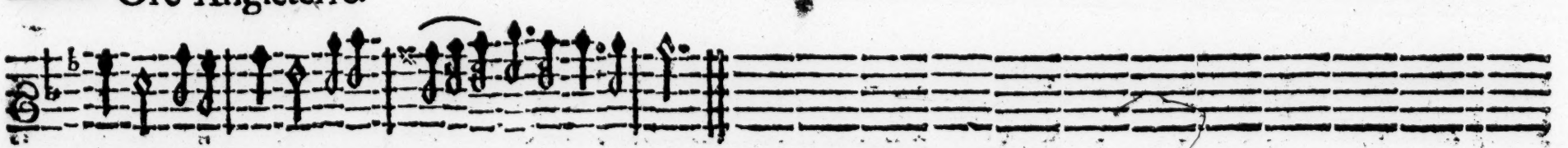


9 Bore Verſaille.

10 New Bore Verſaille.



11 Bore Angleterre.



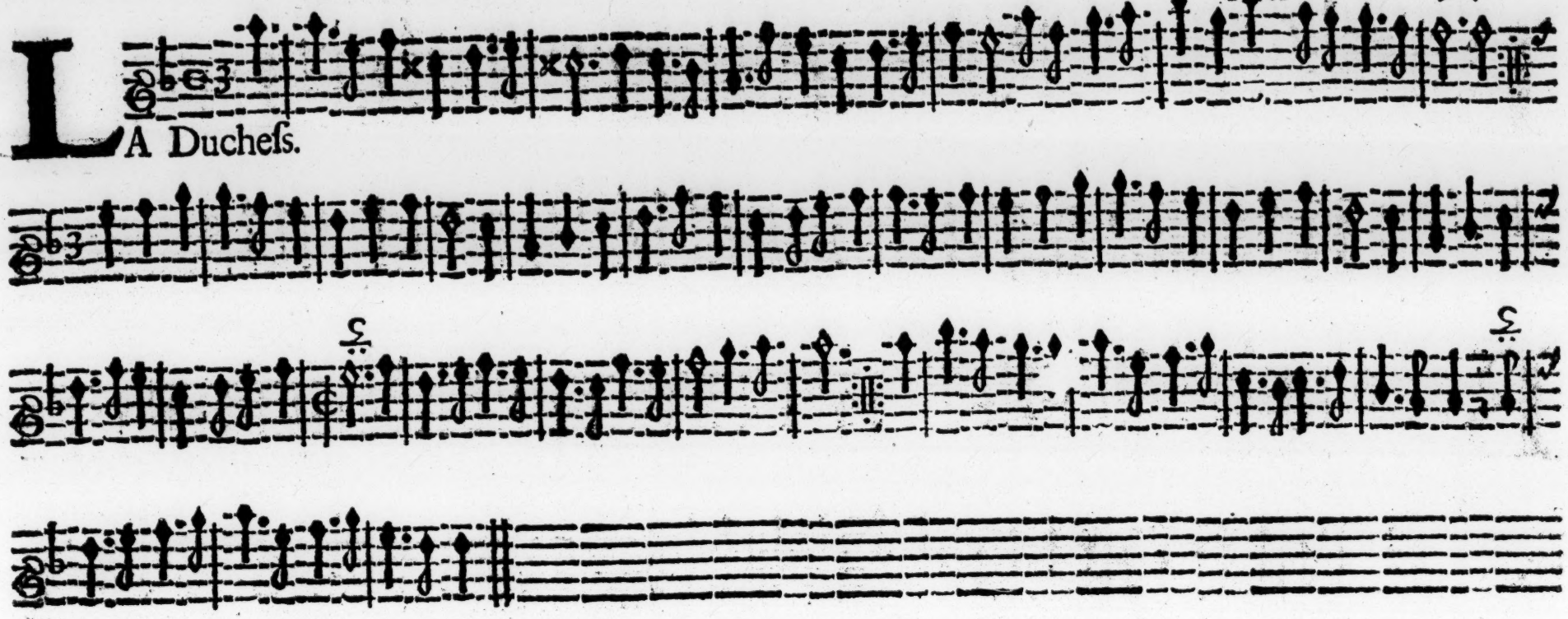
12 BOre Portugueze.

13 BOre Madame.

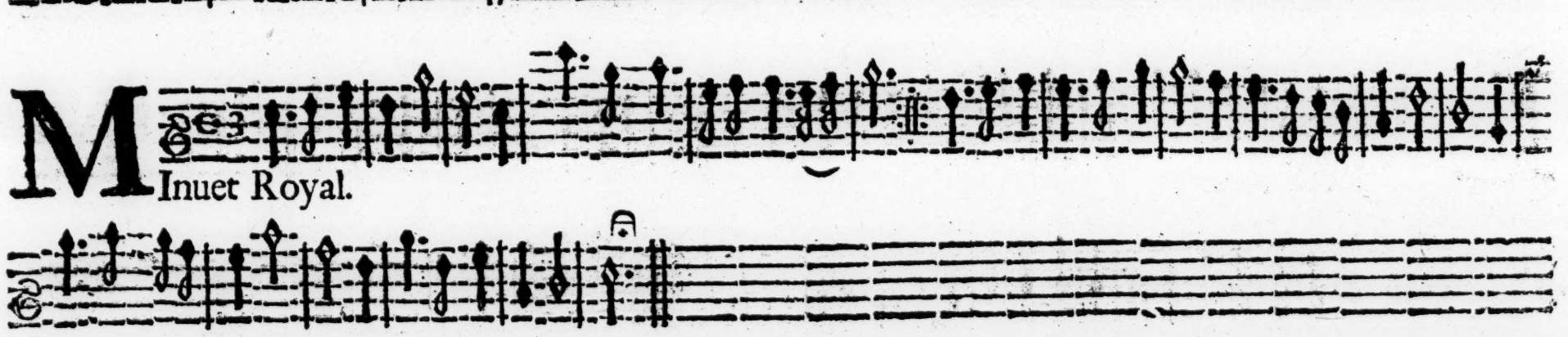
14 LA Princeſs Royal.

15 LA Fontainbleau.

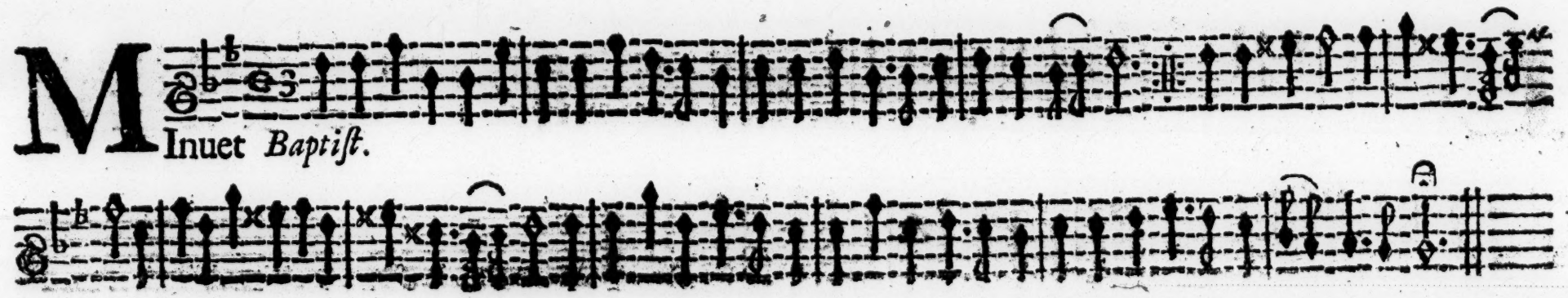
16 LA Ducheſs.



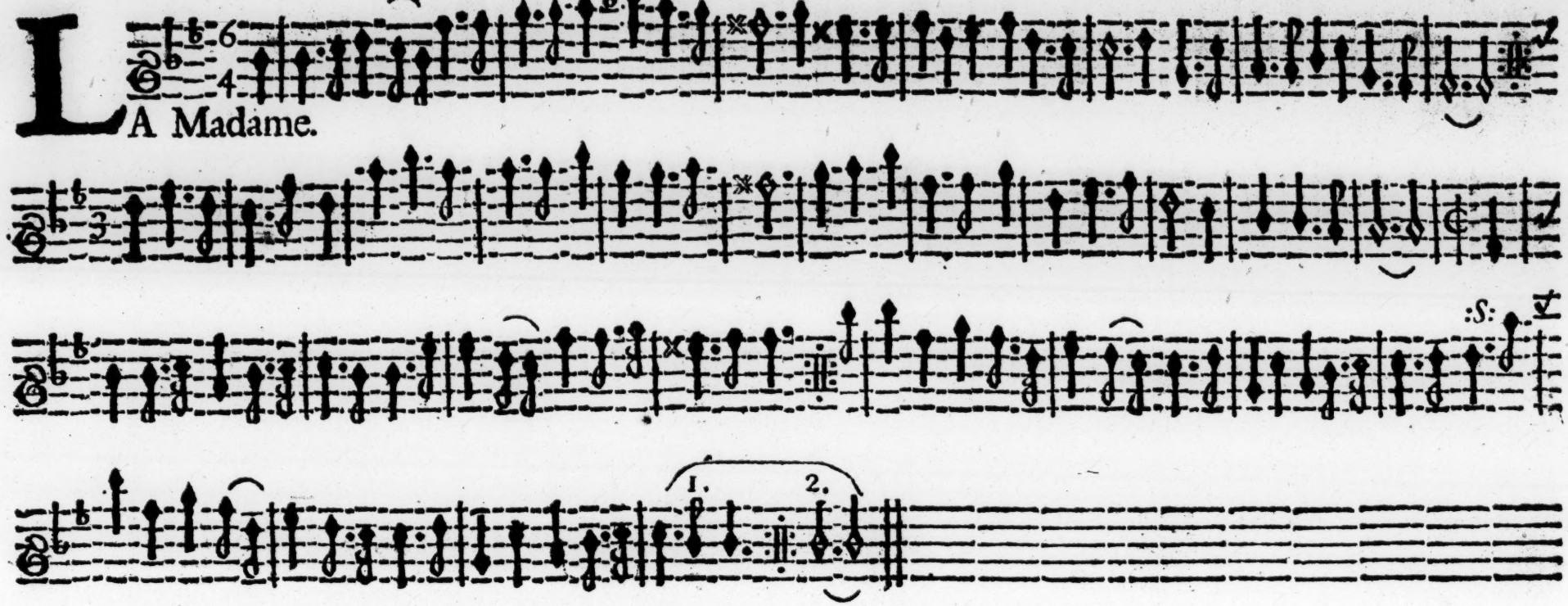
17 MInuet Royal.



18 MInuet *Baptiſt.*

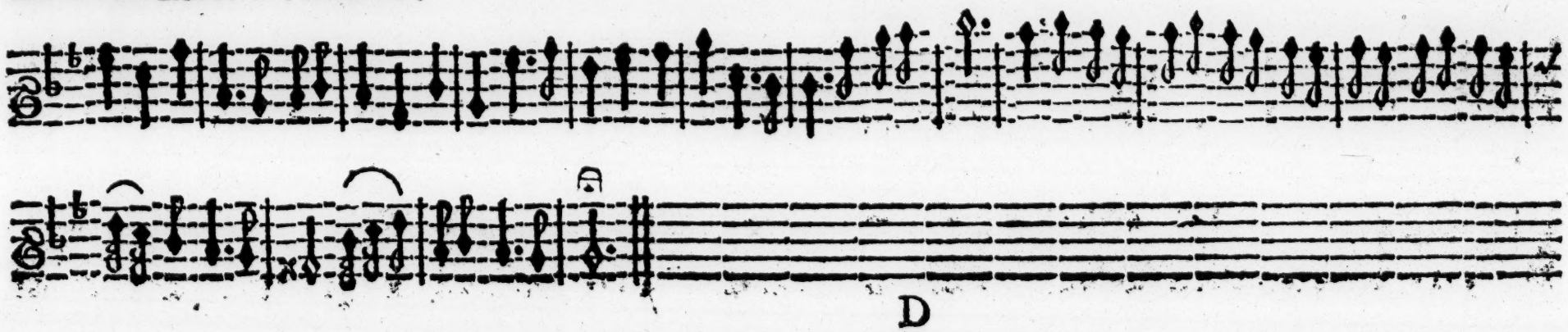


19 LA Madame.

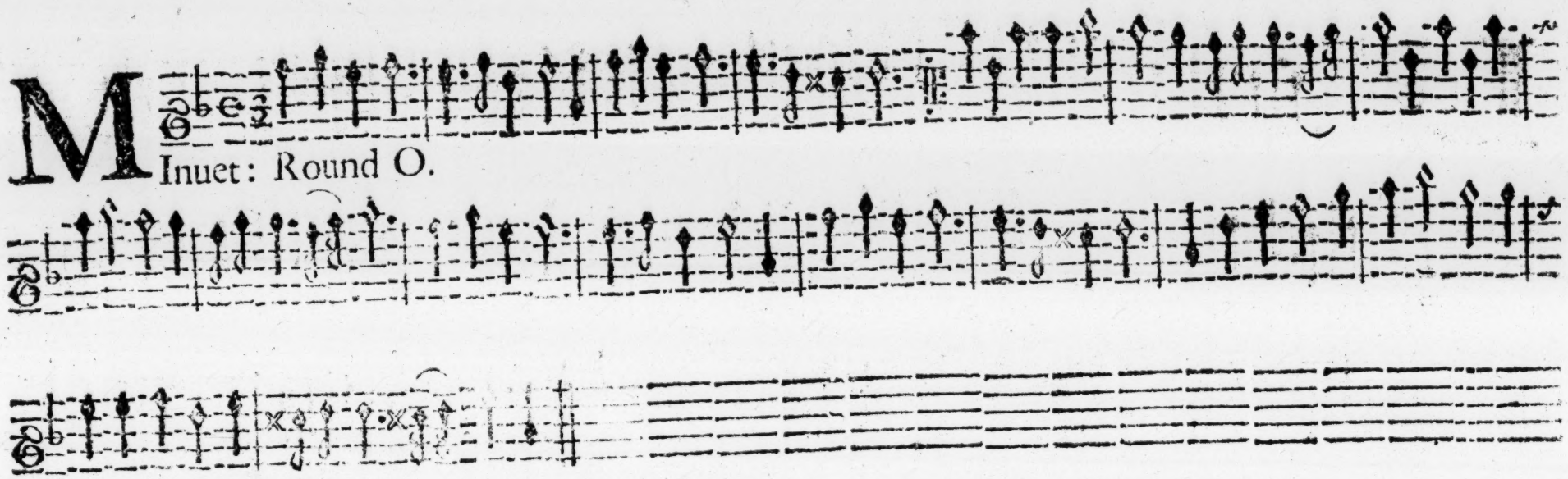


20 MInuet.

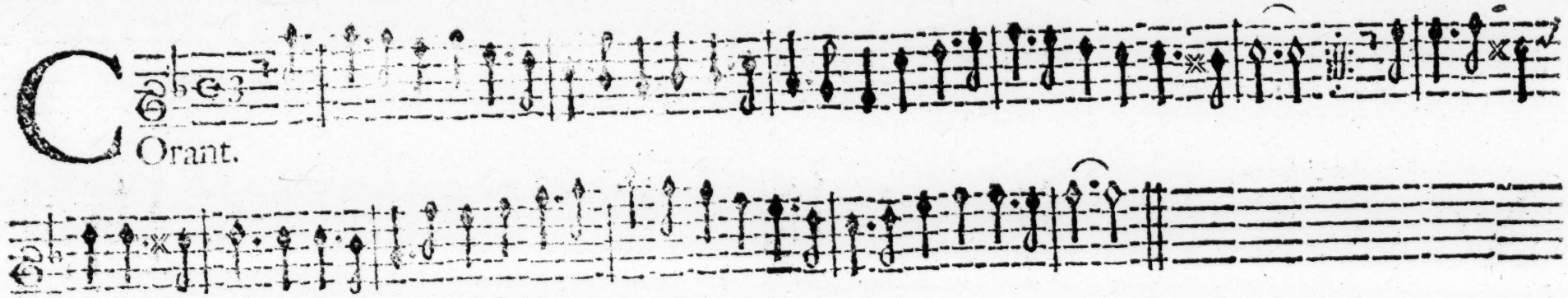
21 MInuet *St. Andrew.*



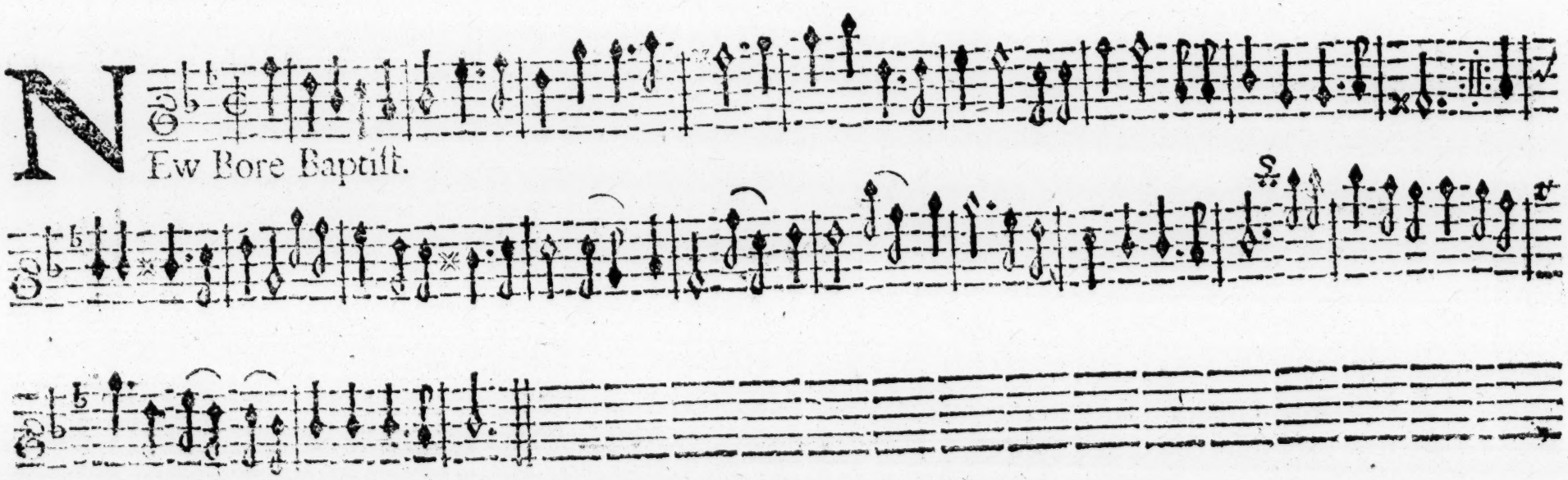
22 MInuet: Round O.



23 COrant.

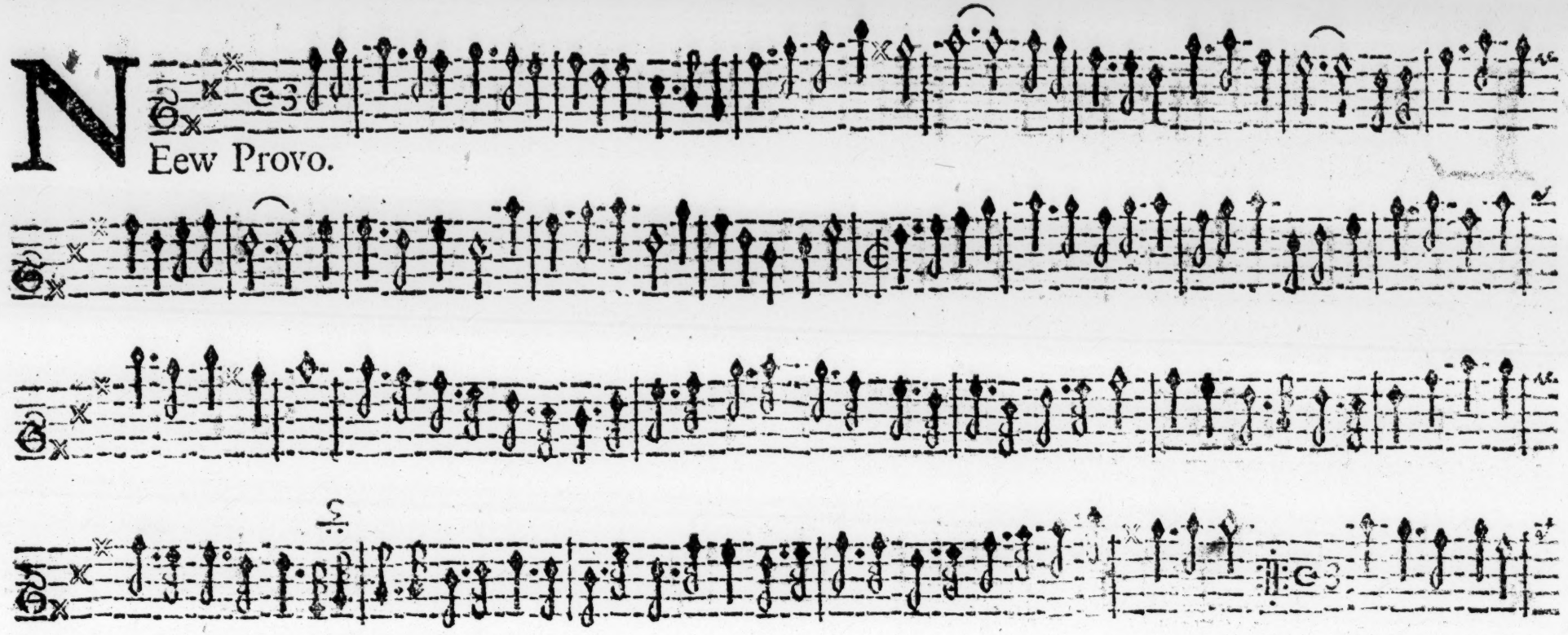


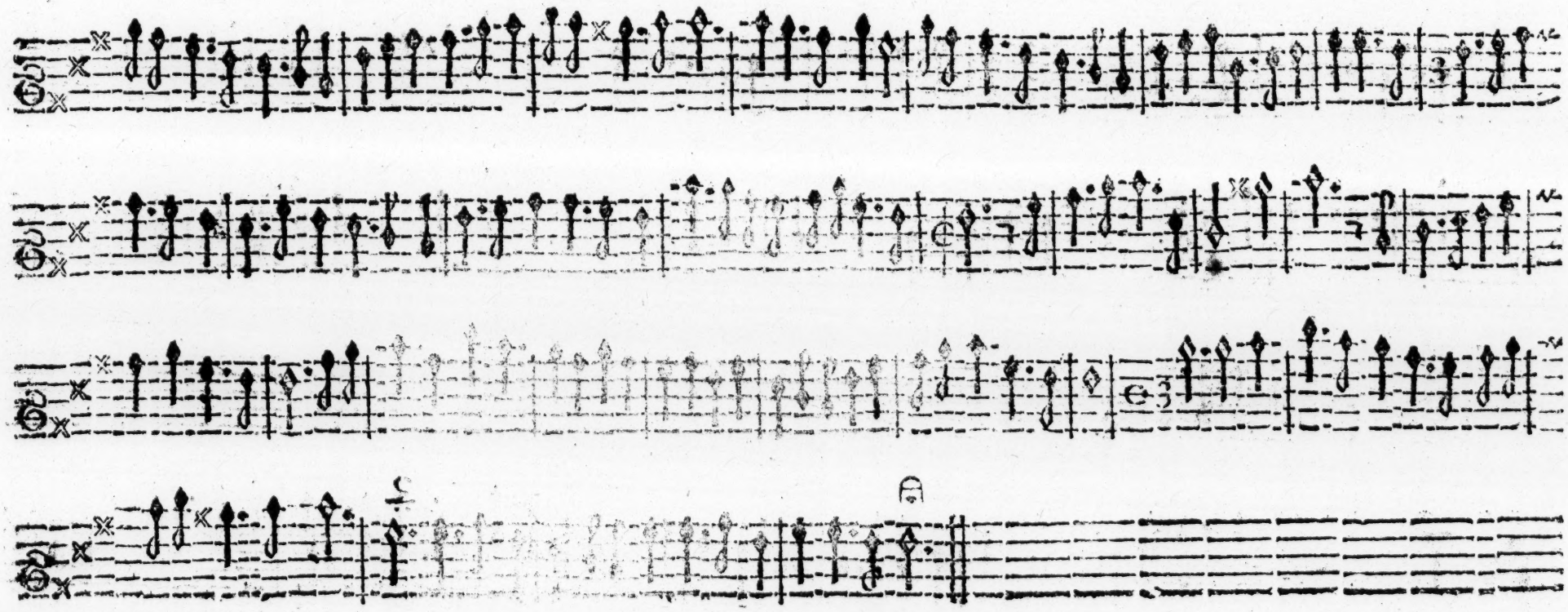
24 NEw Bore Baptiſt.



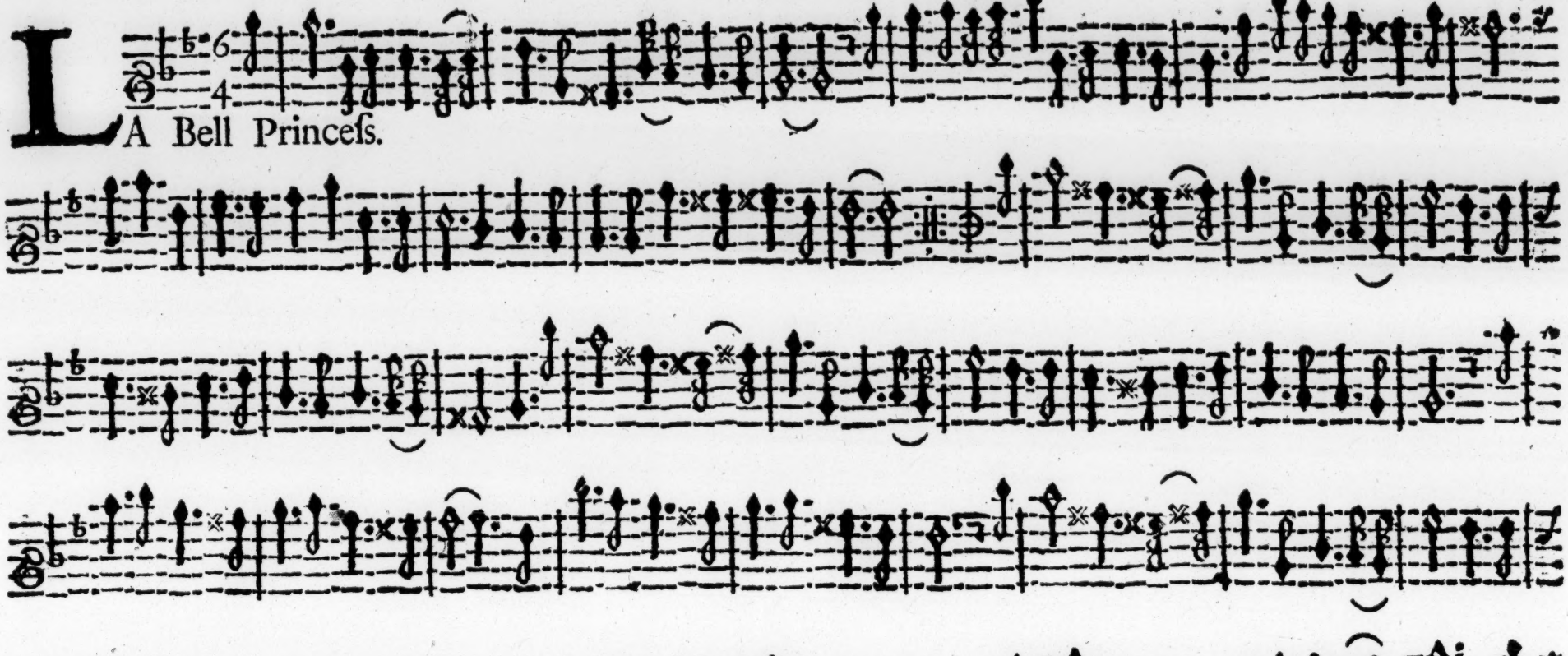
25

NEew Provo.

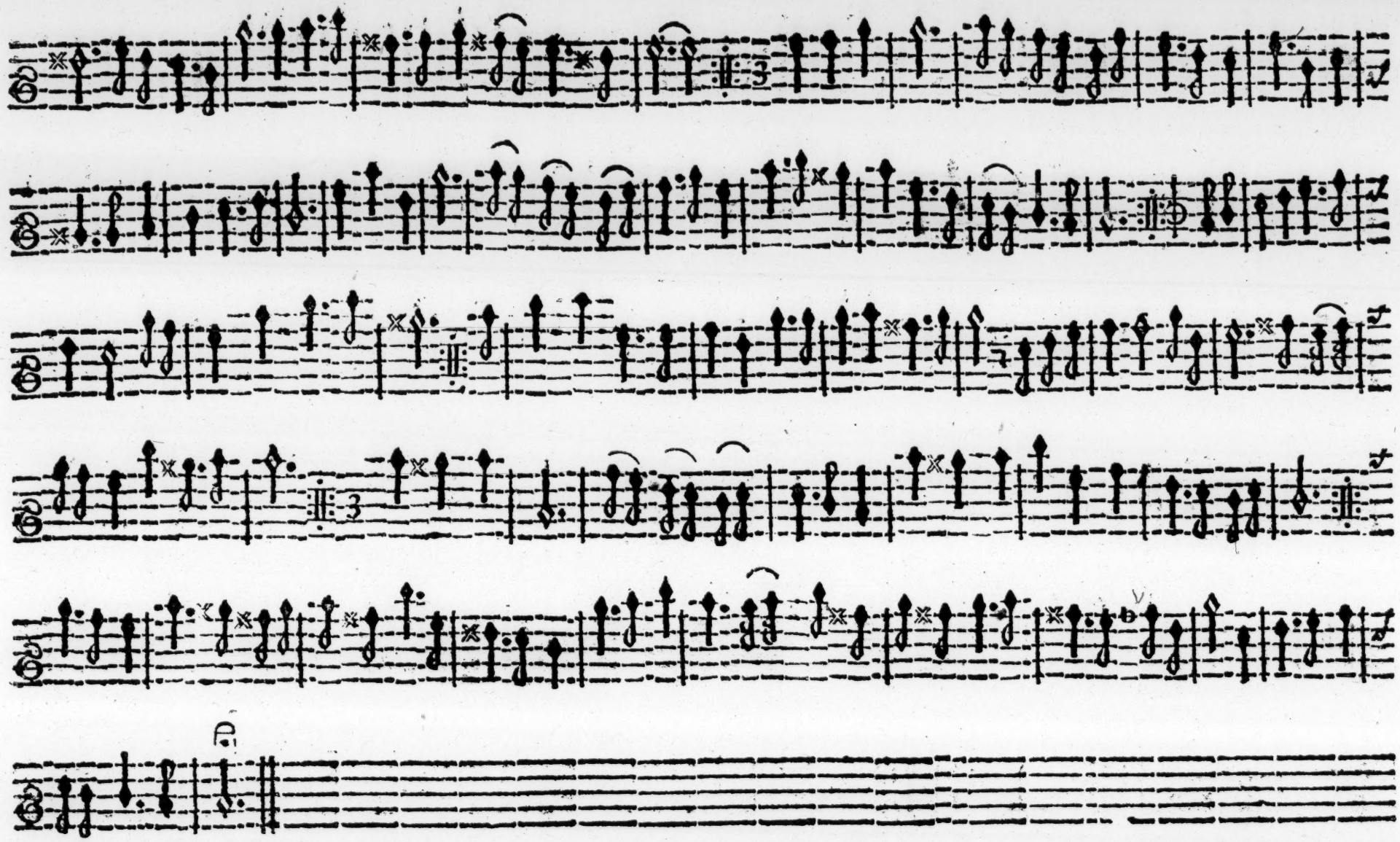




26 LA Bell Princeſs.

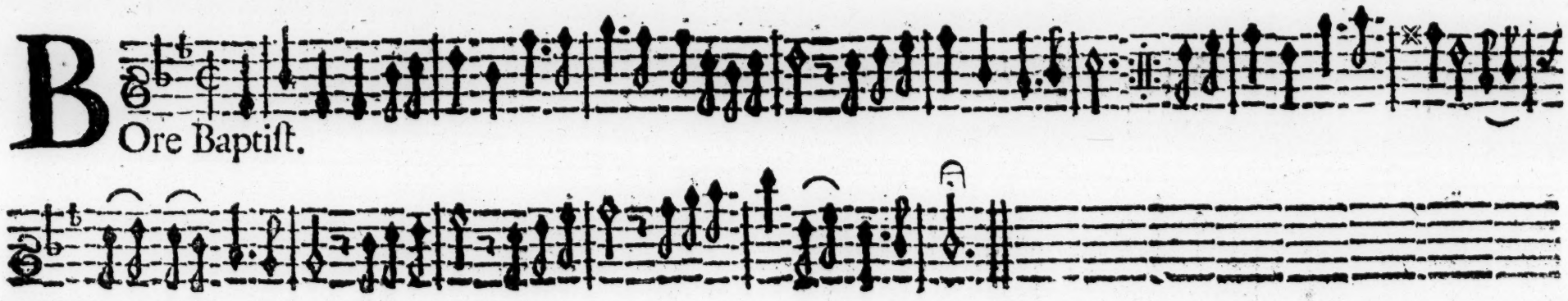


27 NEw la Monmouth.



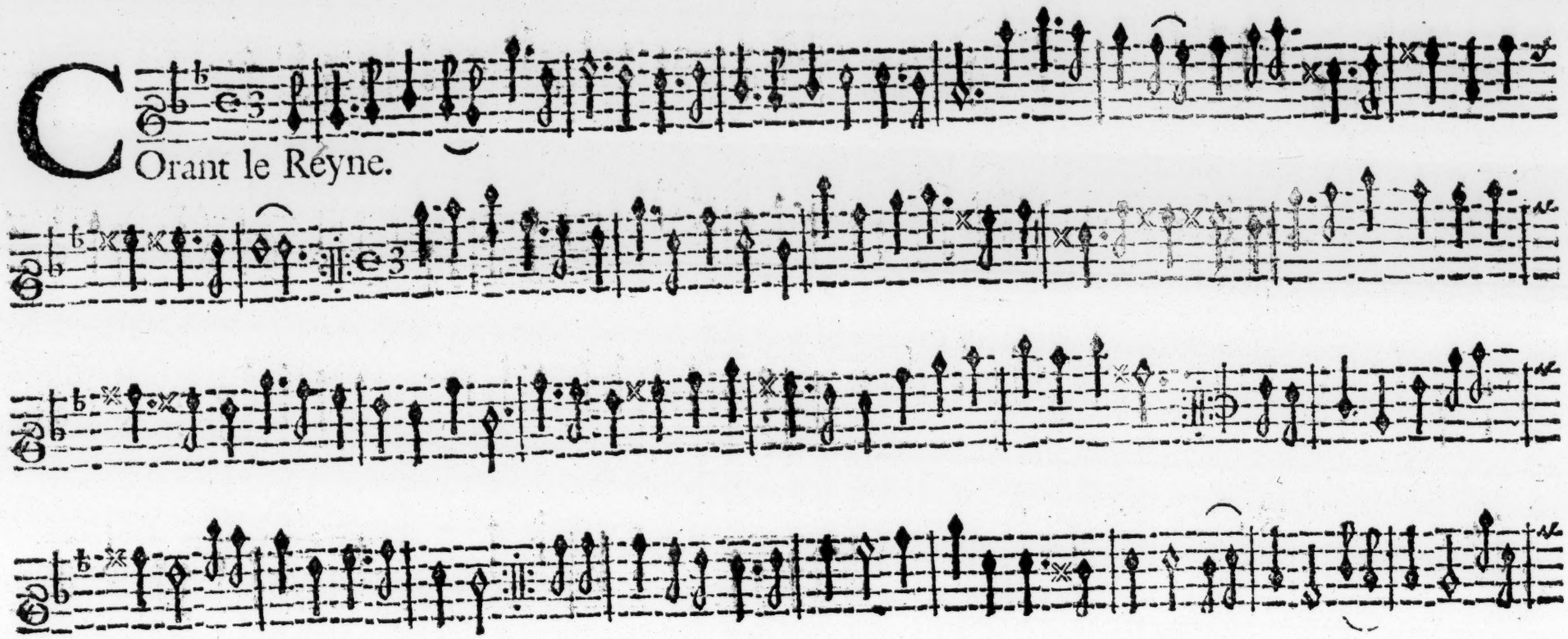
28 B

Ore Baptiſt.



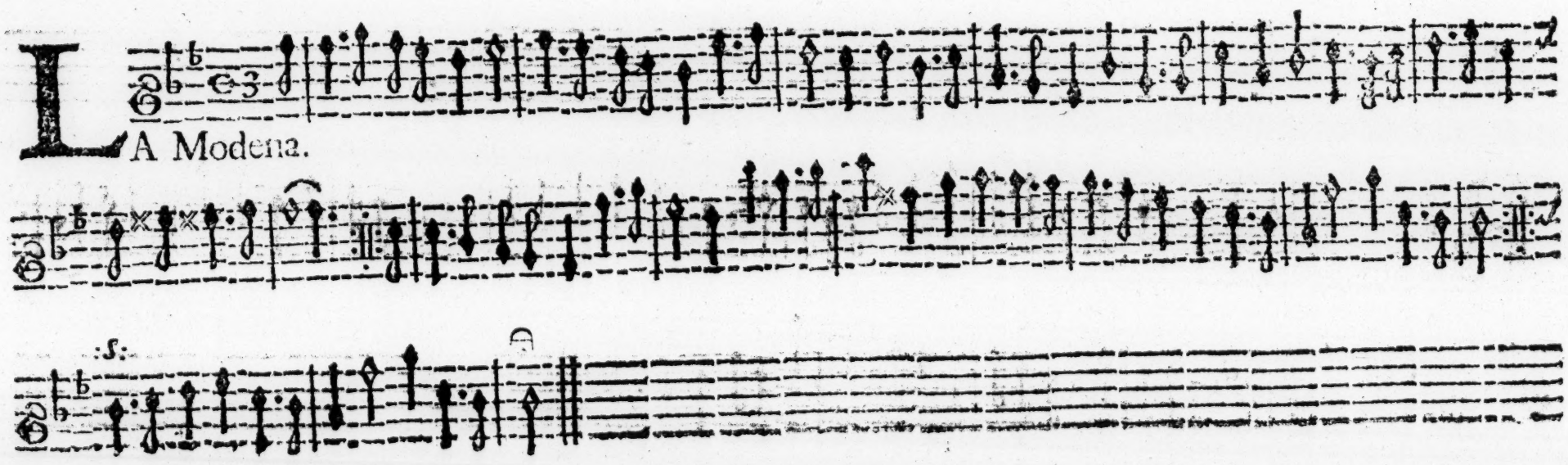
29 C

Orant le Réyne.

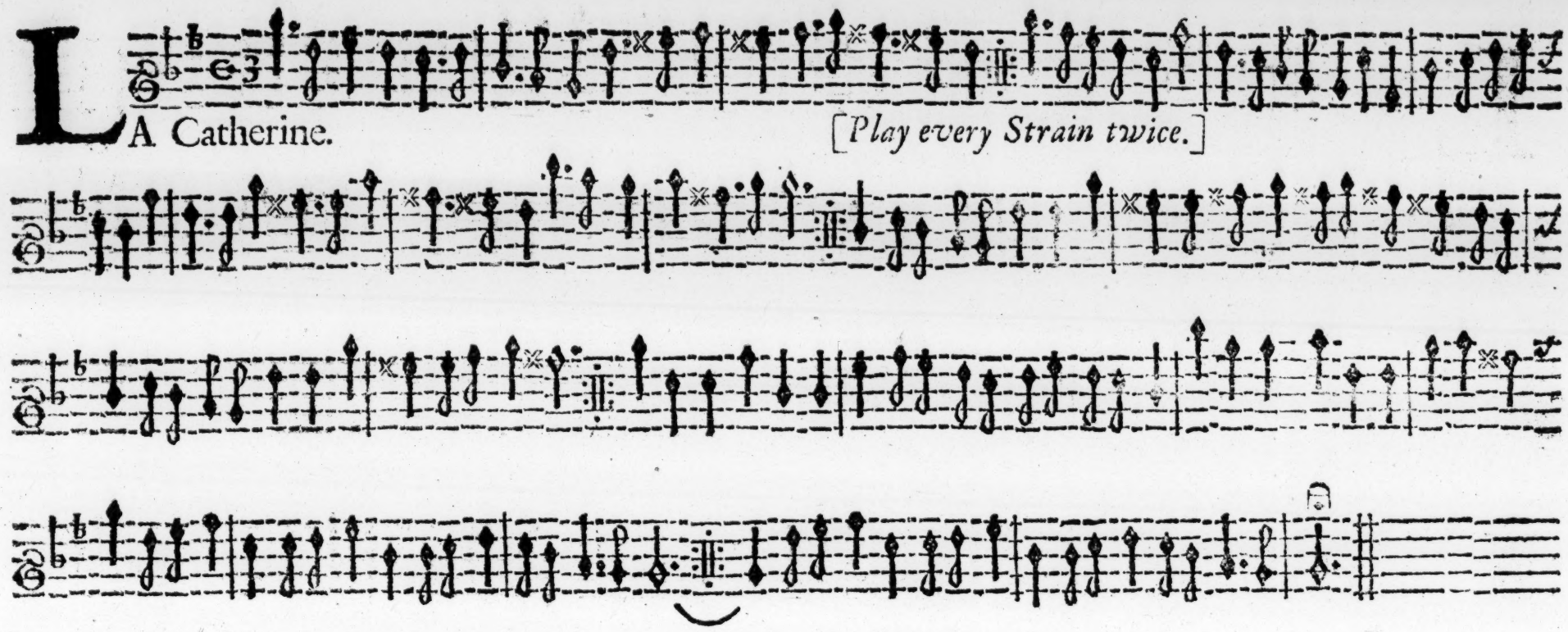


30 L

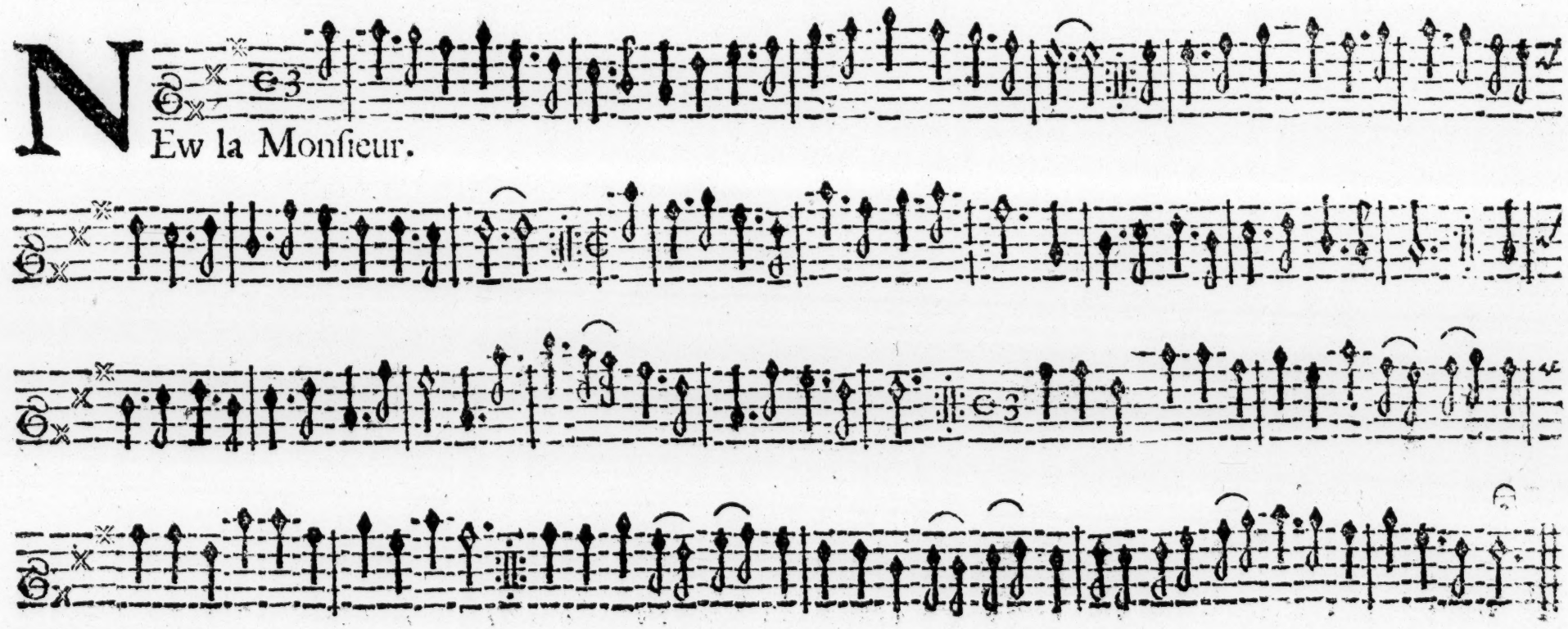
A Modena.



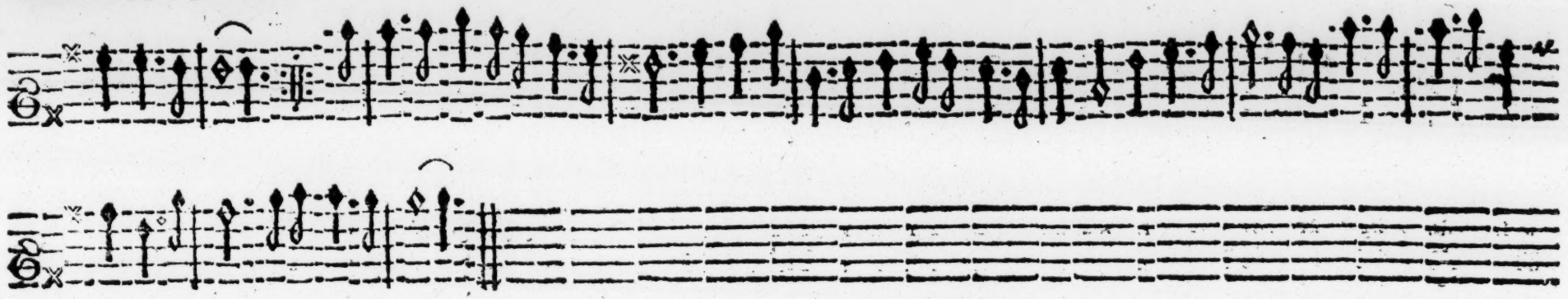
31 LA Catherine. [*Play every Strain twice.*]



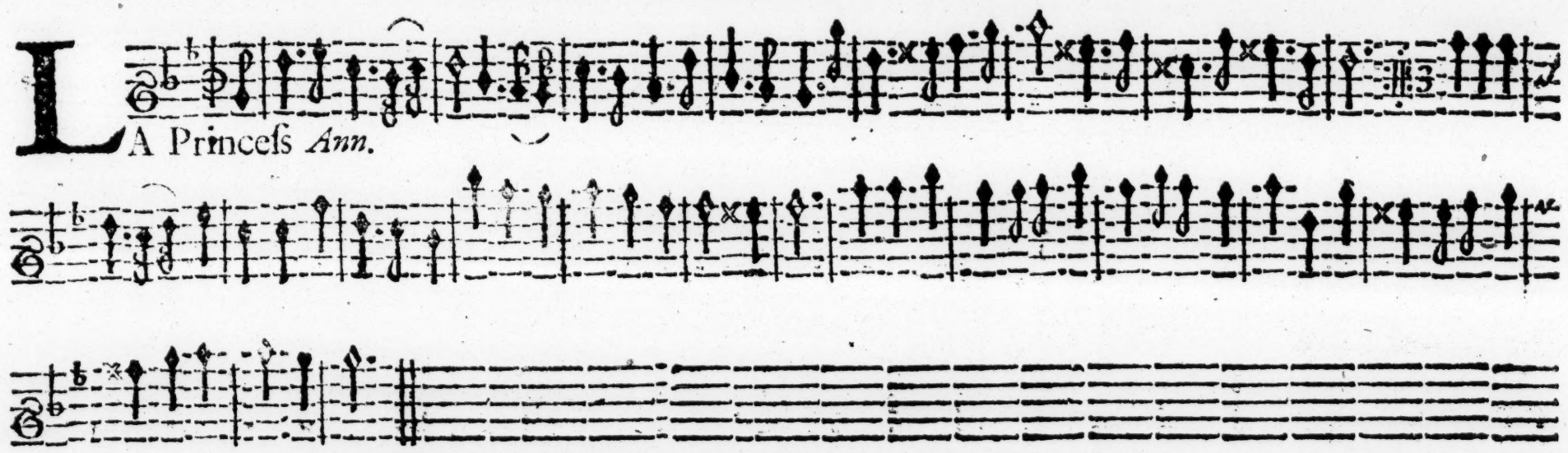
32 NEw la Monſieur.



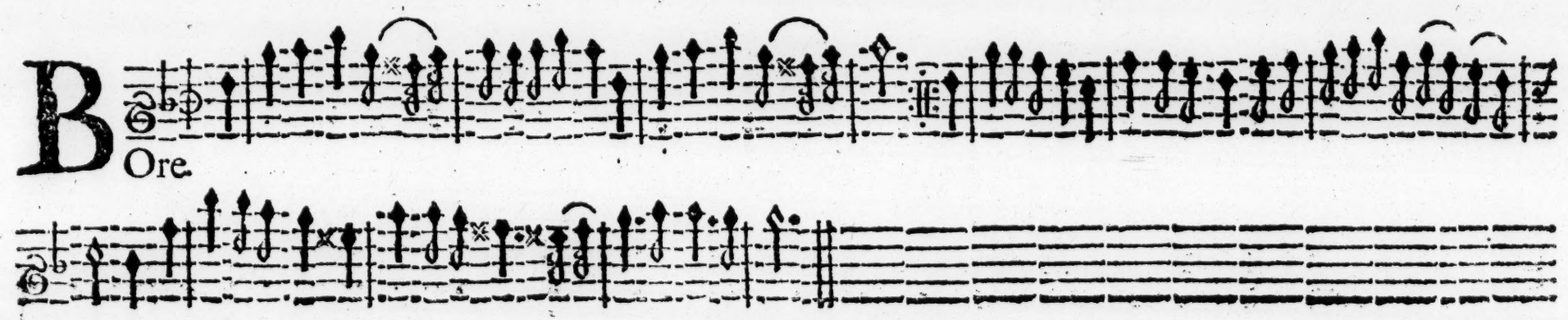
33 LA Princeſs.



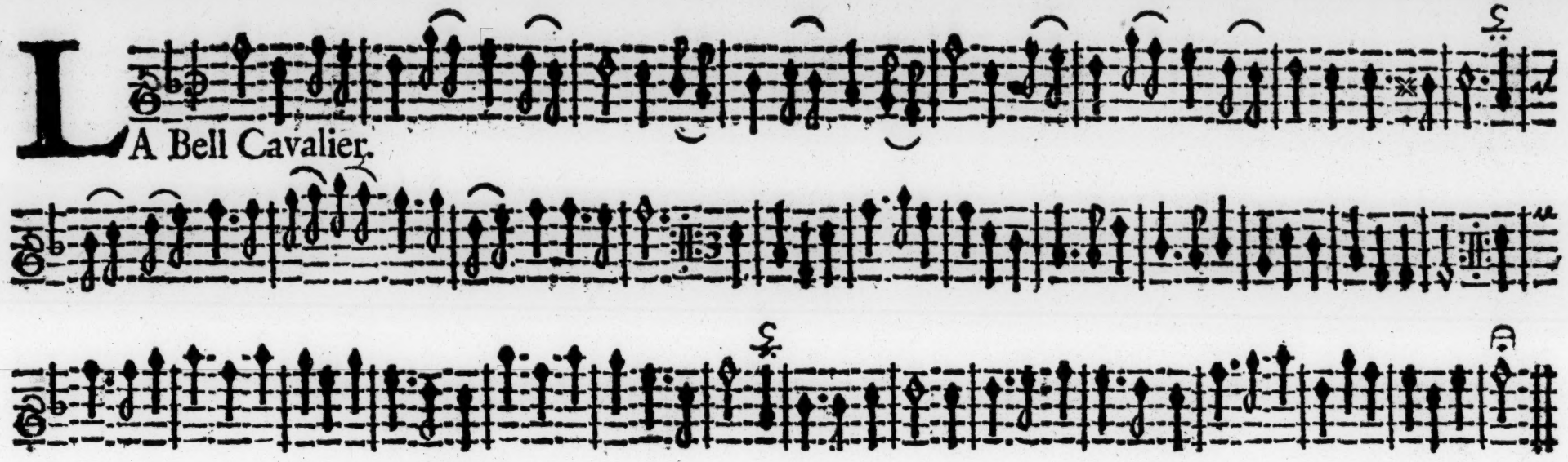
34 LA Princeſs *Ann.*



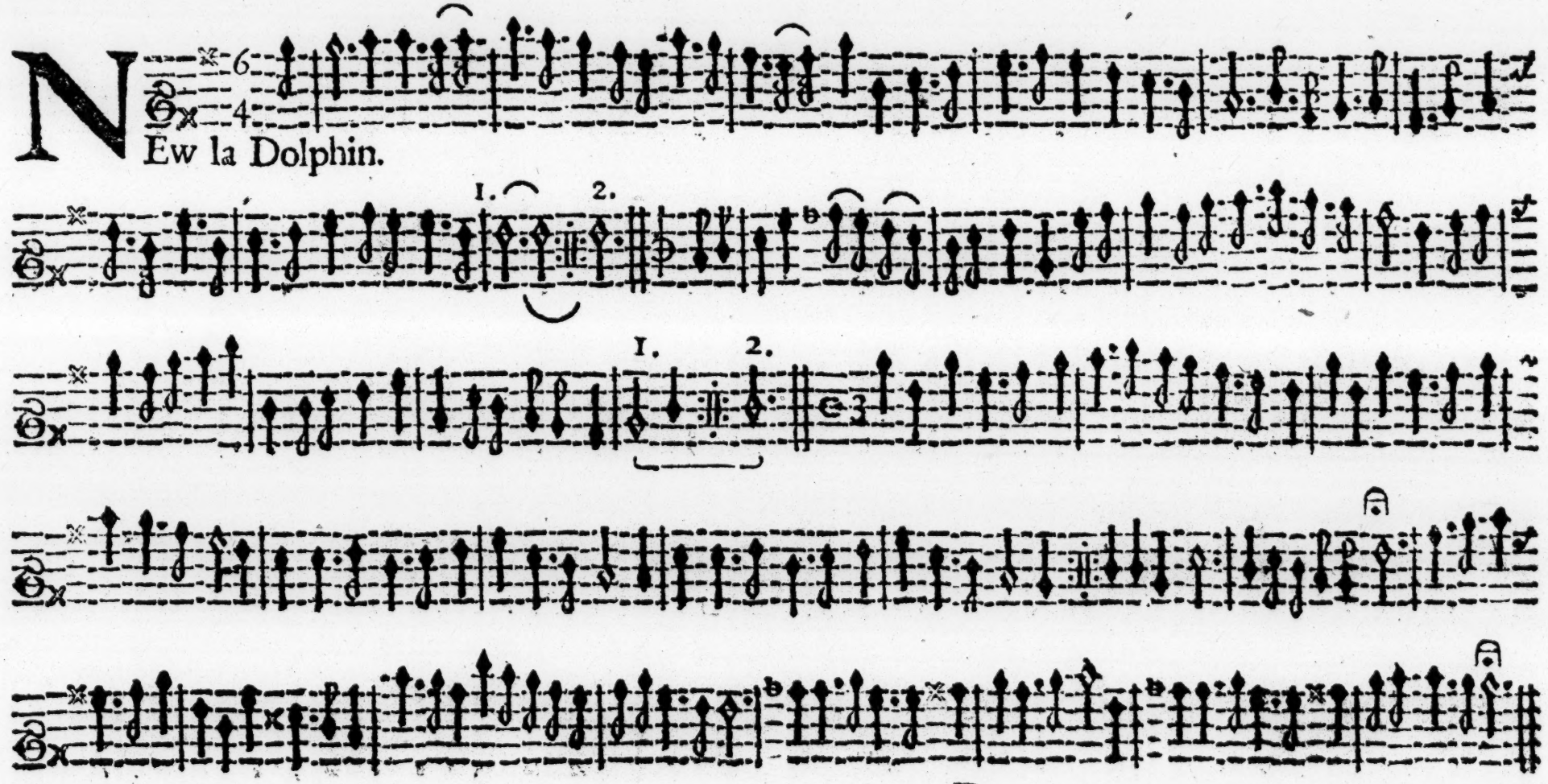
35 BOre.



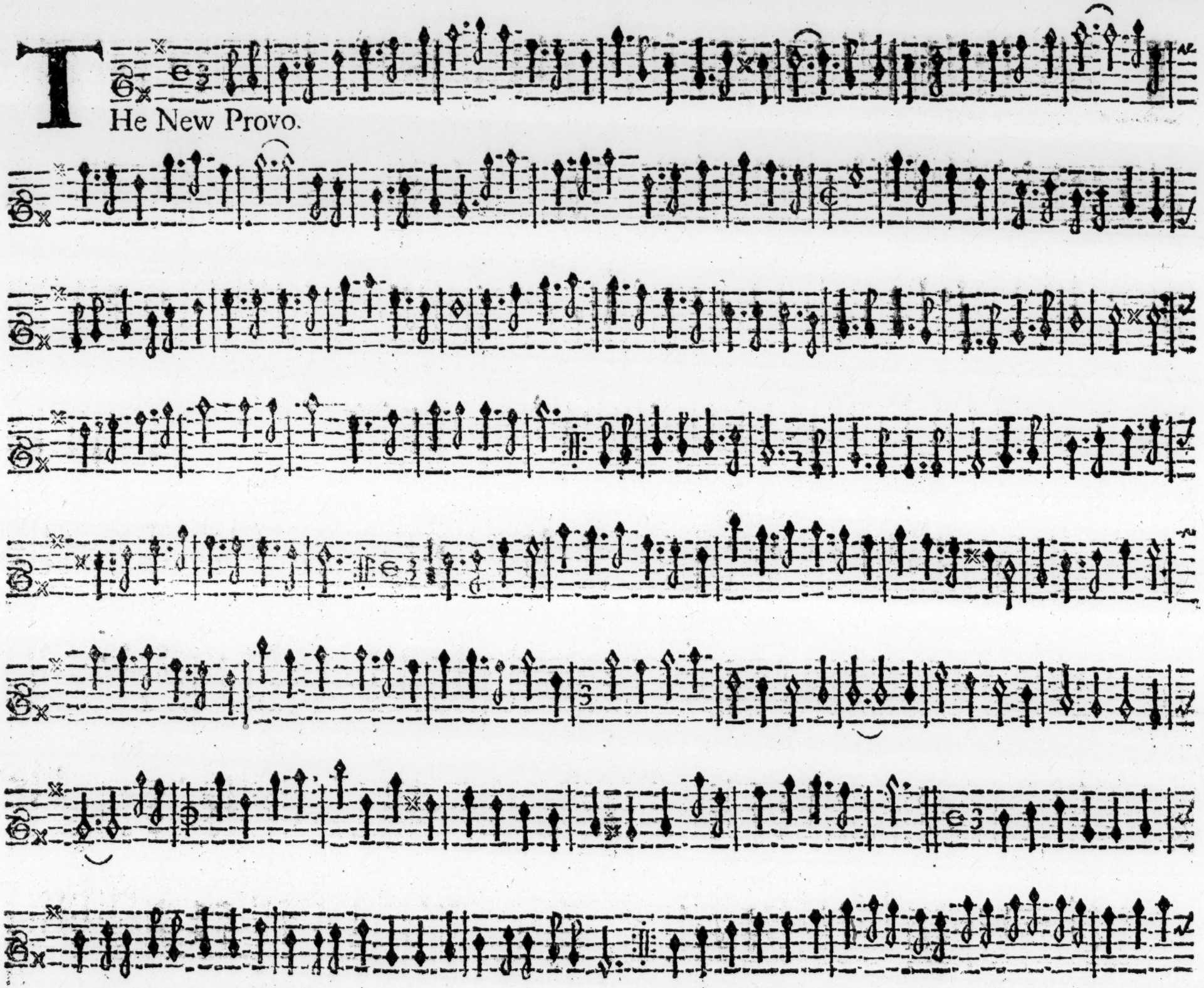
36 LA Bell Cavalier.

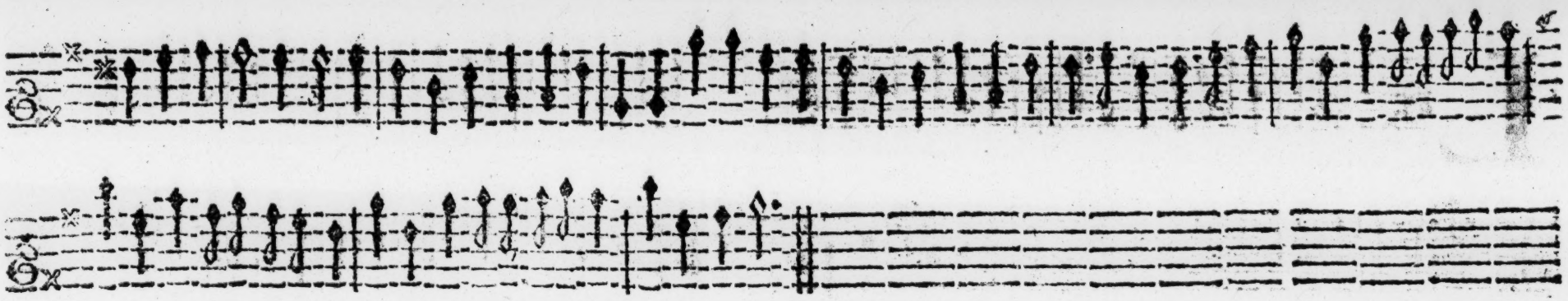


37 NEw la Dolphin.

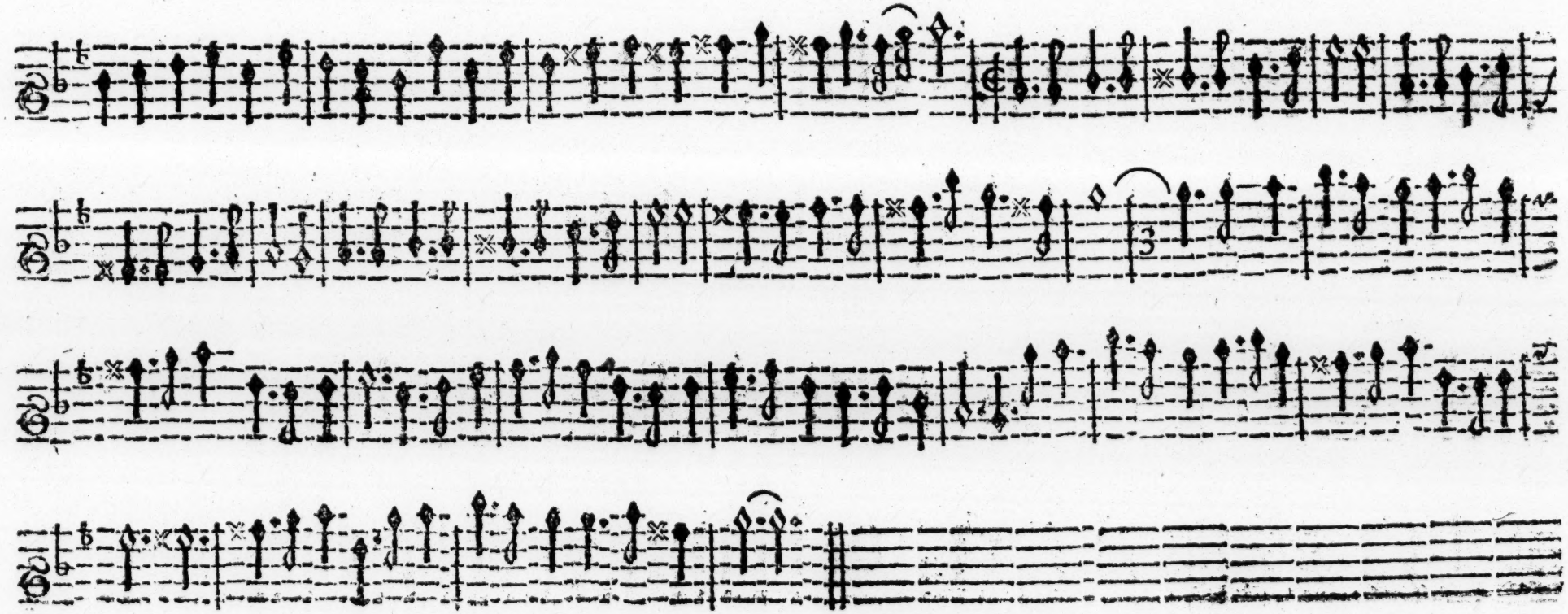


THe New Provo.

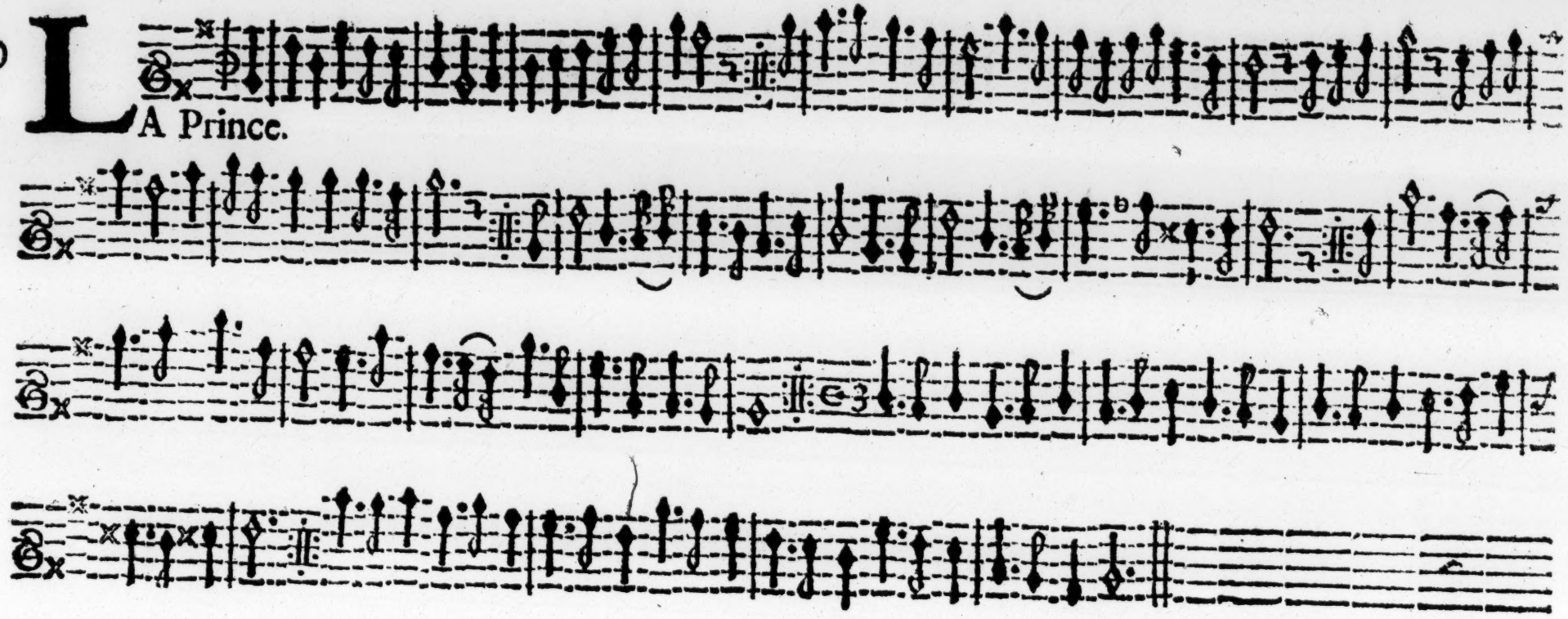




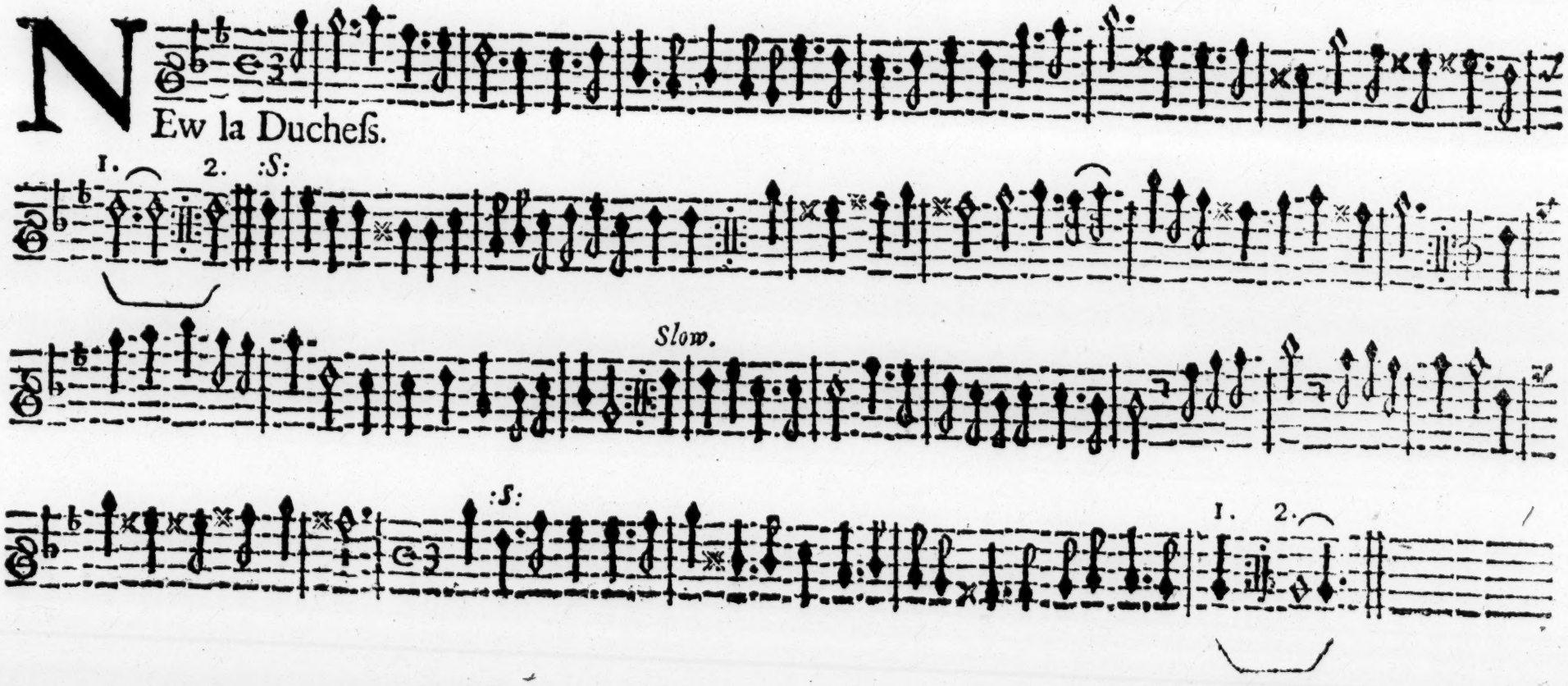
39 CORant la Grand-Britain.



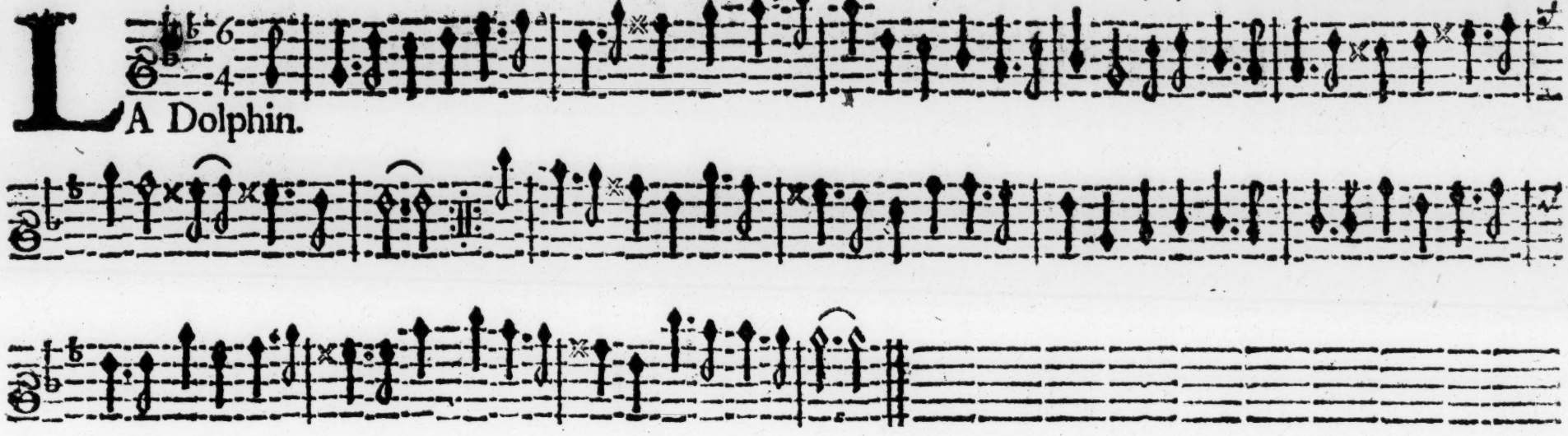
40 LA Prince.



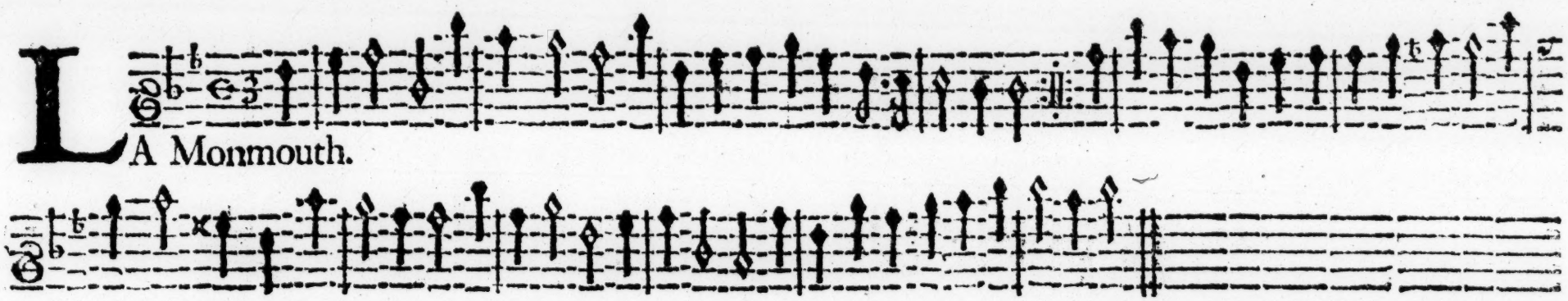
41 NEw la Ducheſs.



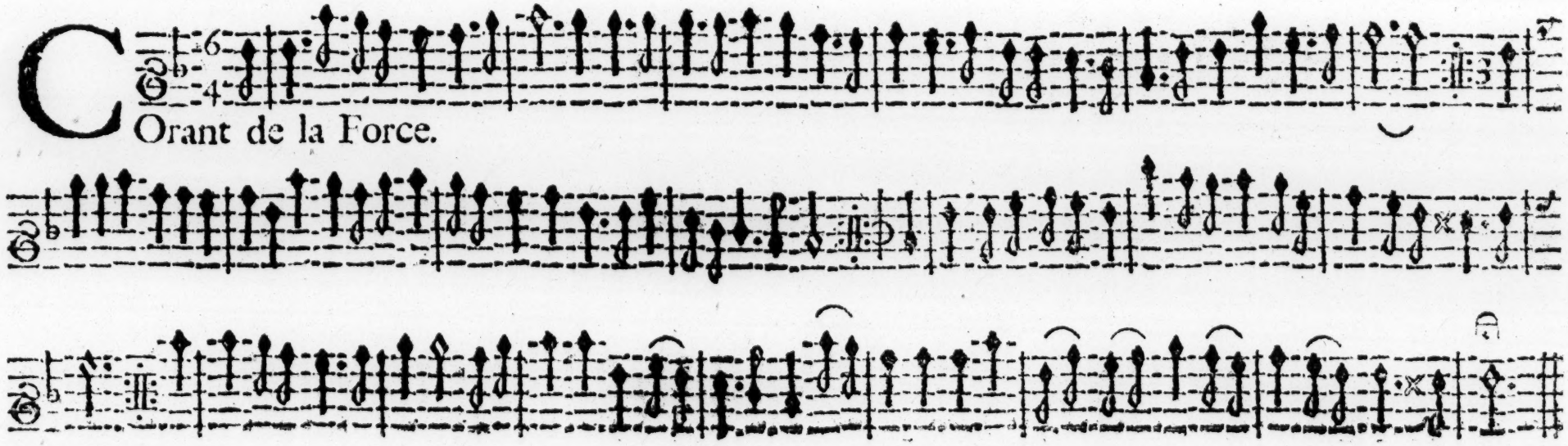
42 LA Dolphin.



43 LA Monmouth.



++ COrant de la Force.

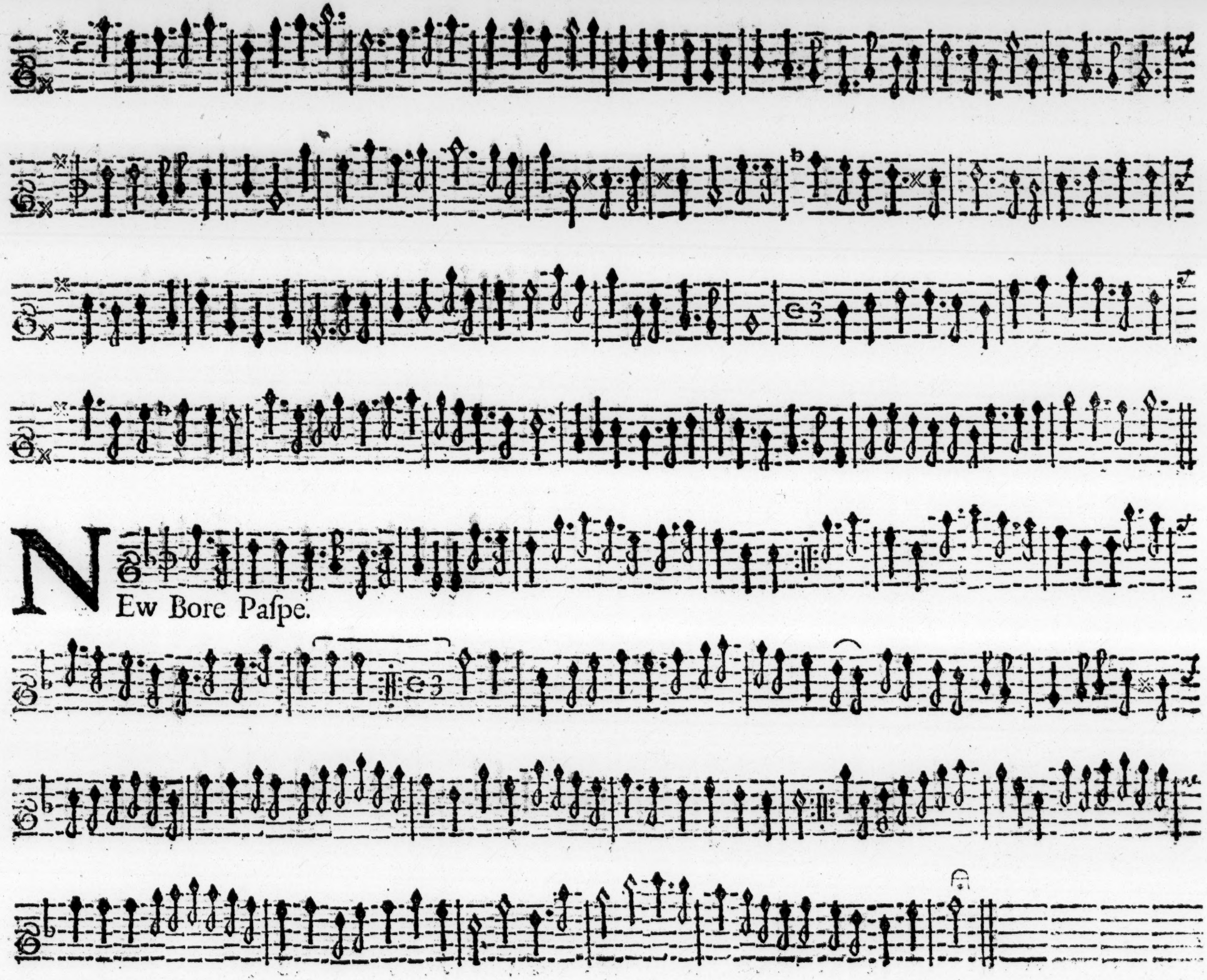


45 BOre le Reyne.

Brisk. *Slow.*

46 LA Buchan.

47 LA Doncalter.



New Bore Paſpe.

The Brauls.

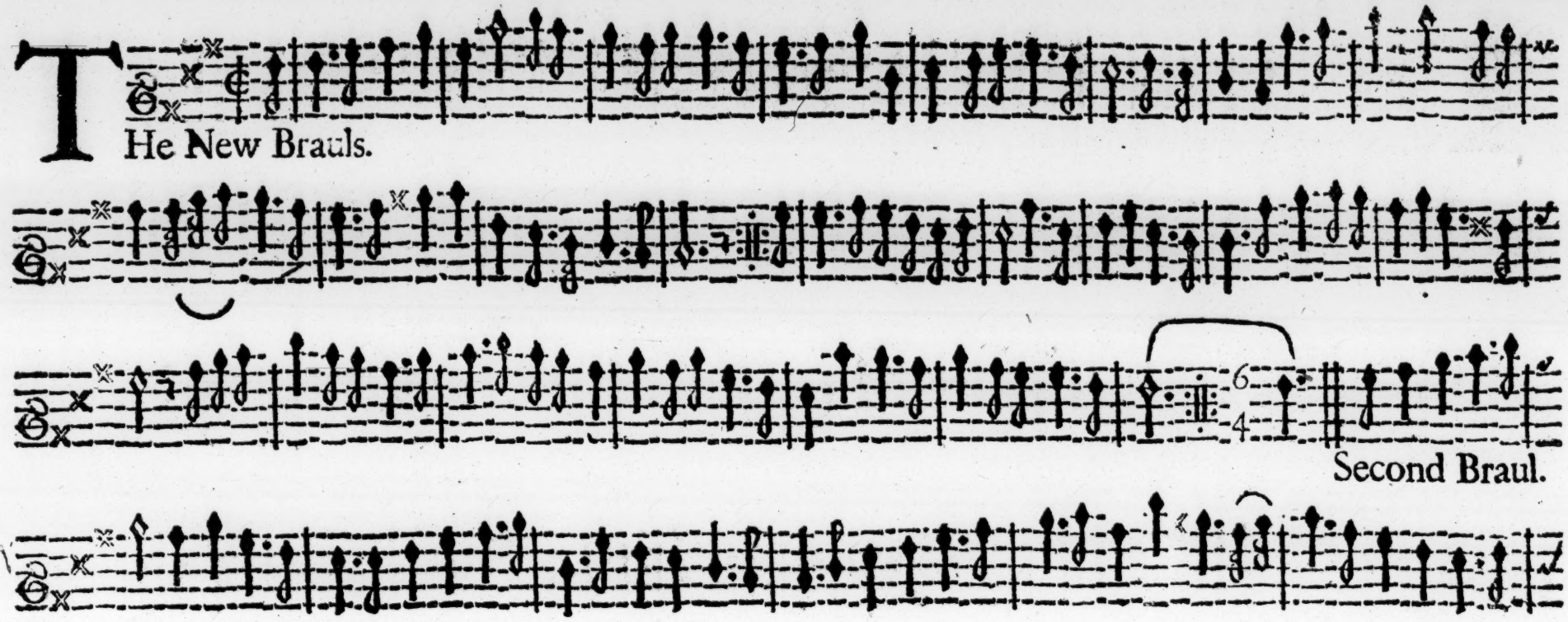
1. 2.

Leading Braul.

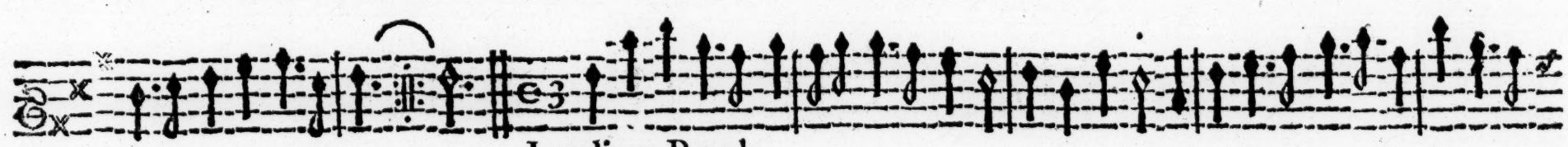
:S:

Gavot.

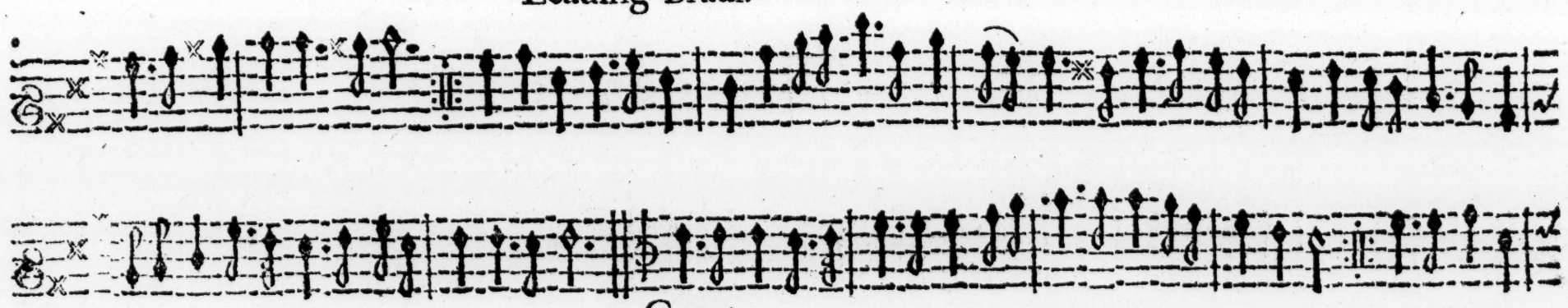
The New Brauls.



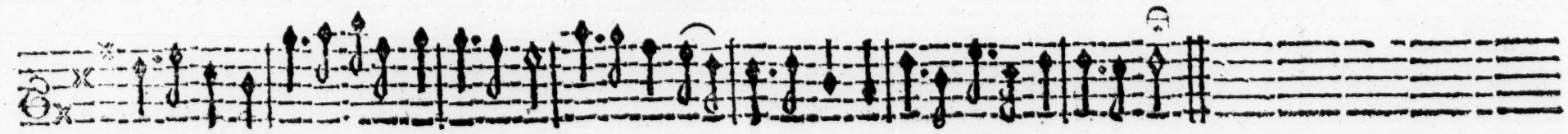
Second Braul.



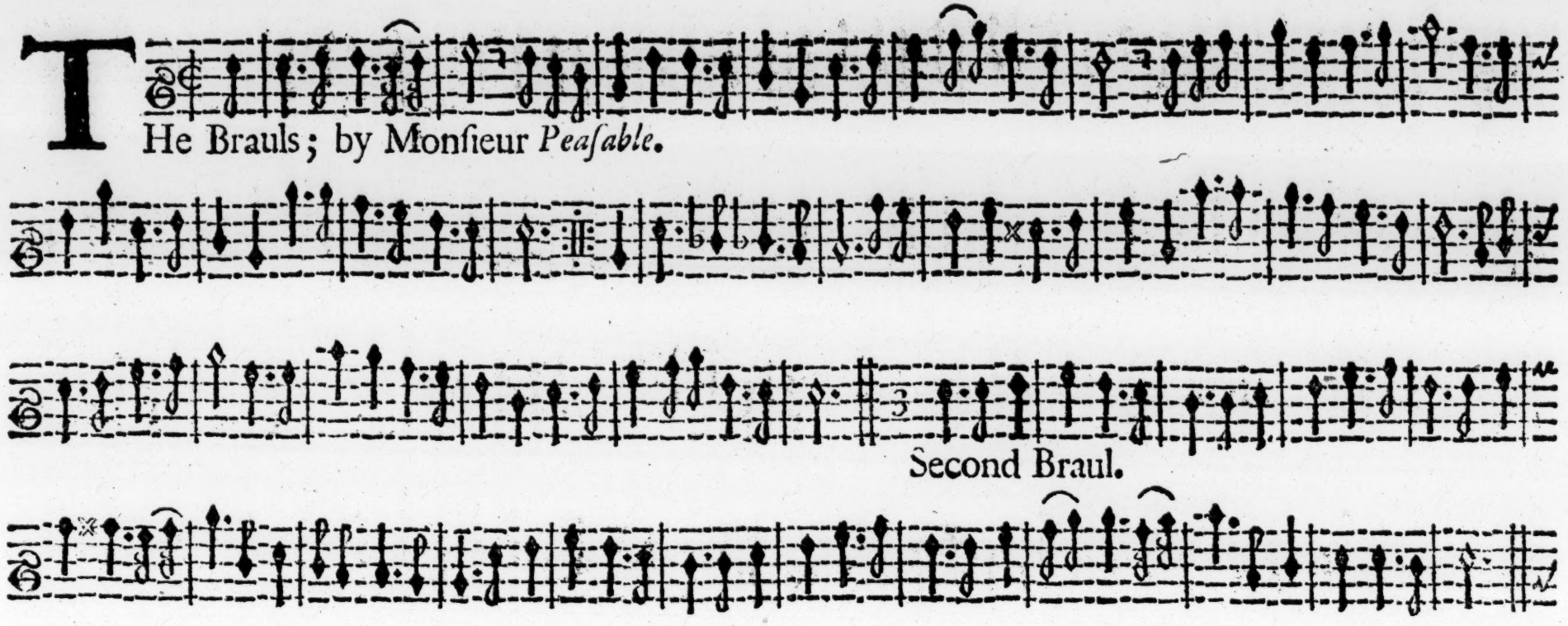
Leading Braul.



Gavot.

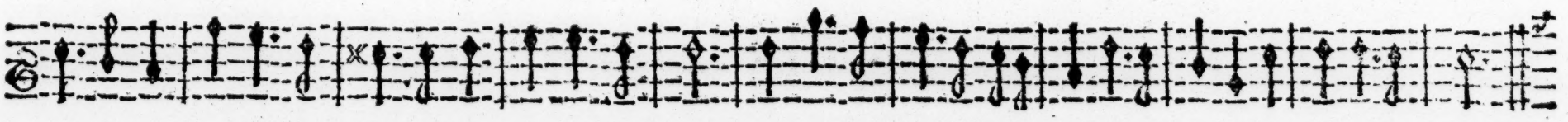


The Brauls; by Monſieur *Peaſable.*

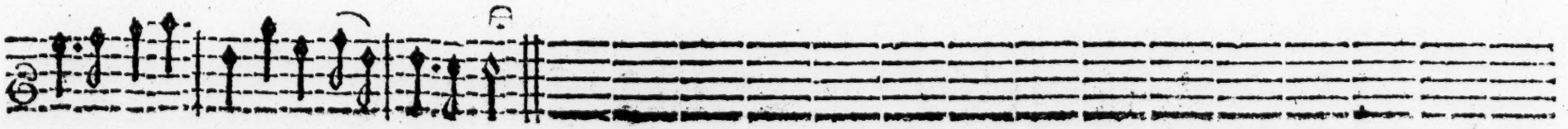


Second Braul.

Leading Braul.



Gavot.



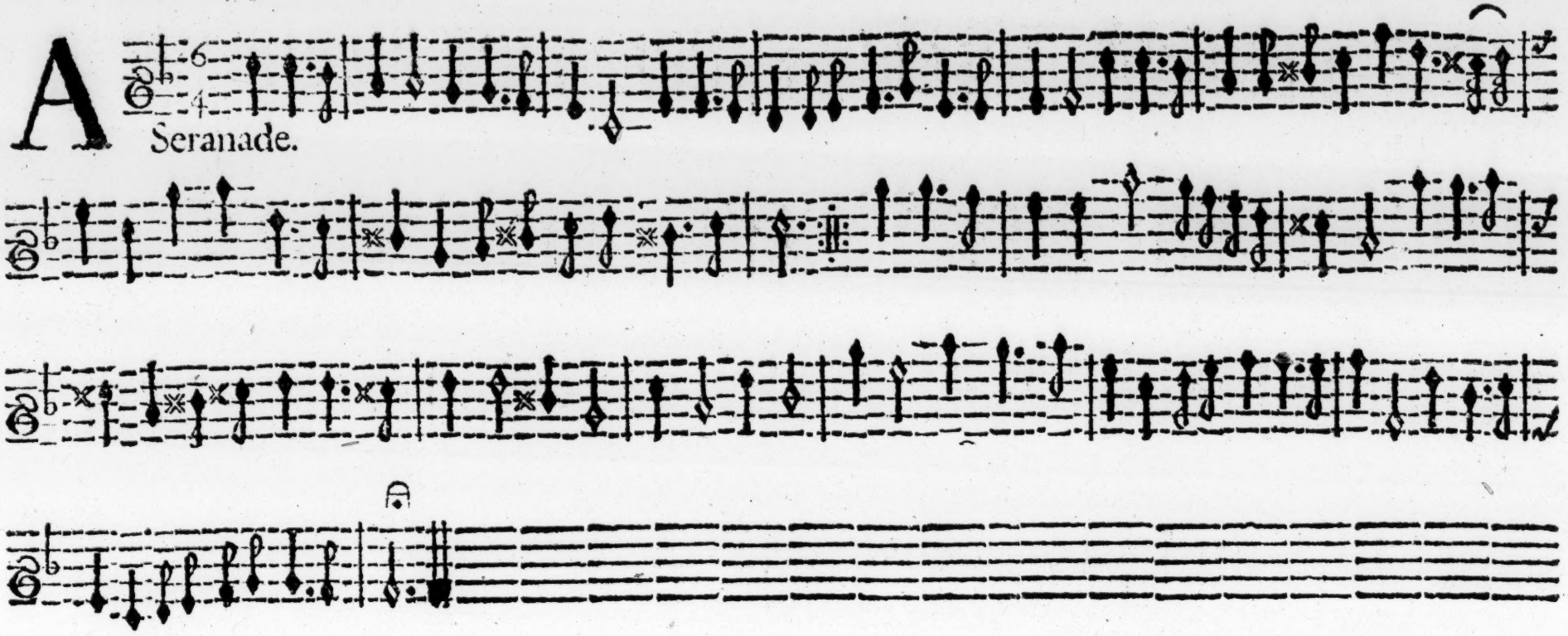
52 C Orant.

53 B Ore.

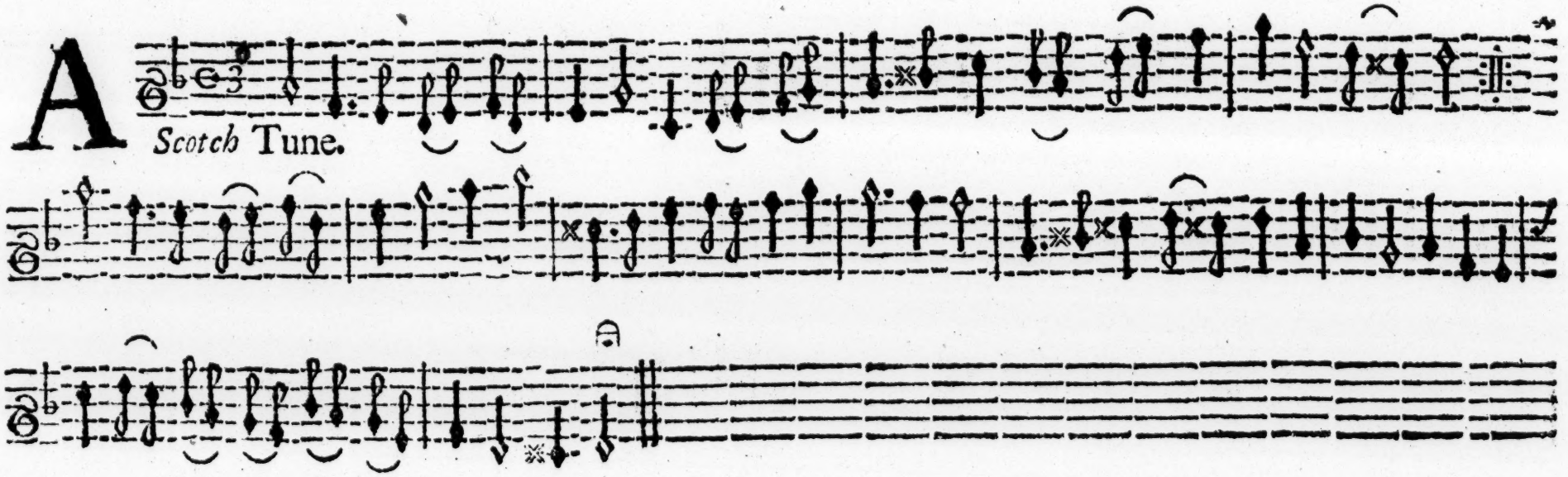
54 M Inuet.

55 M Inuet.

56 A Seranade.



57 A *Scotch* Tune.

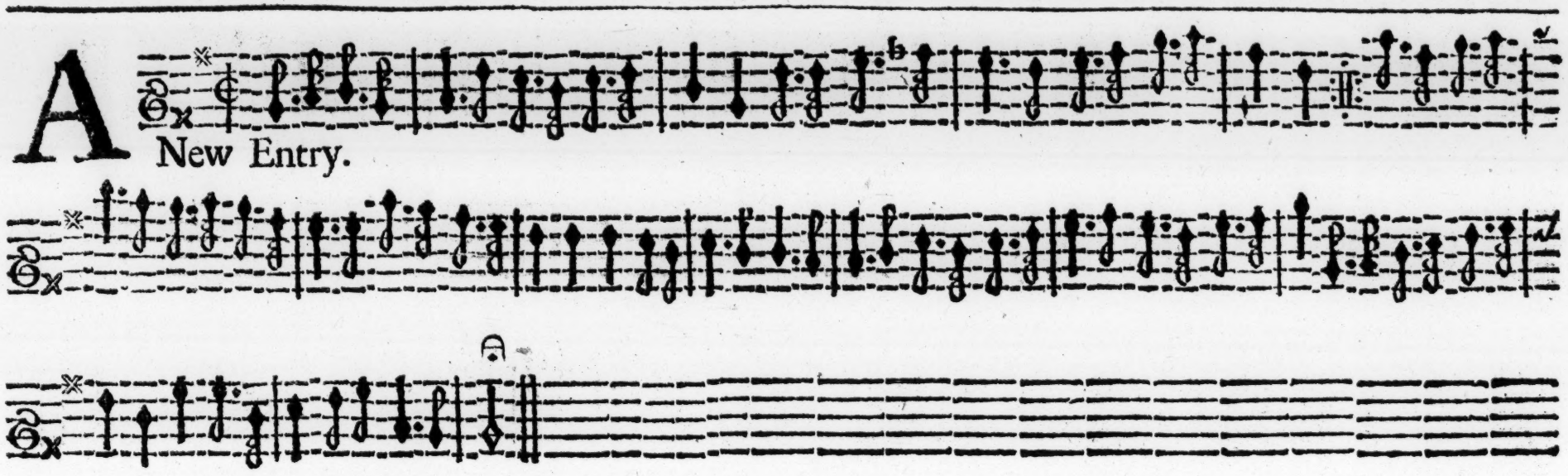


The End of the Second Part.

TRINITY
17 FEB 1925
LIBRARY

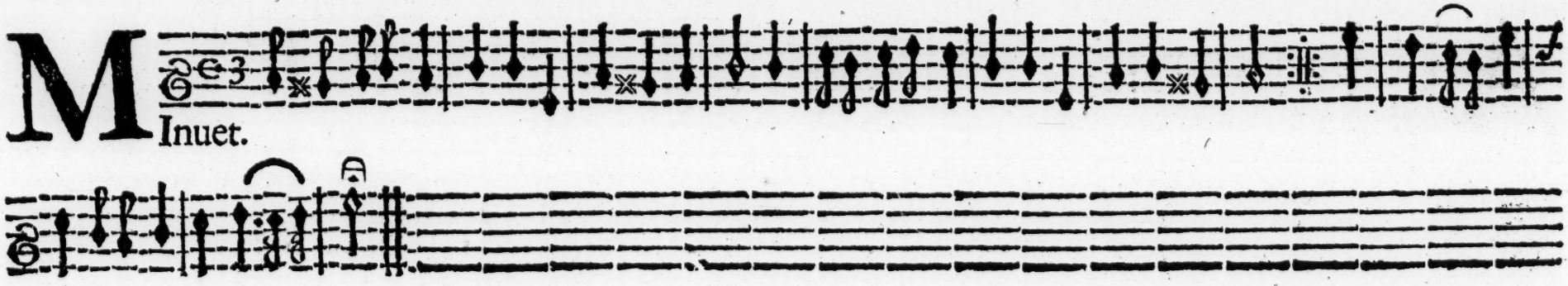
The Third Part of **Apollo's Banquet**, containing ſeveral of the neweſt Tunes of *Dances* for the *Treble-Violin* and *Flute*, now in uſe at Court, and in Dancing-Schools.

1 A New Entry.

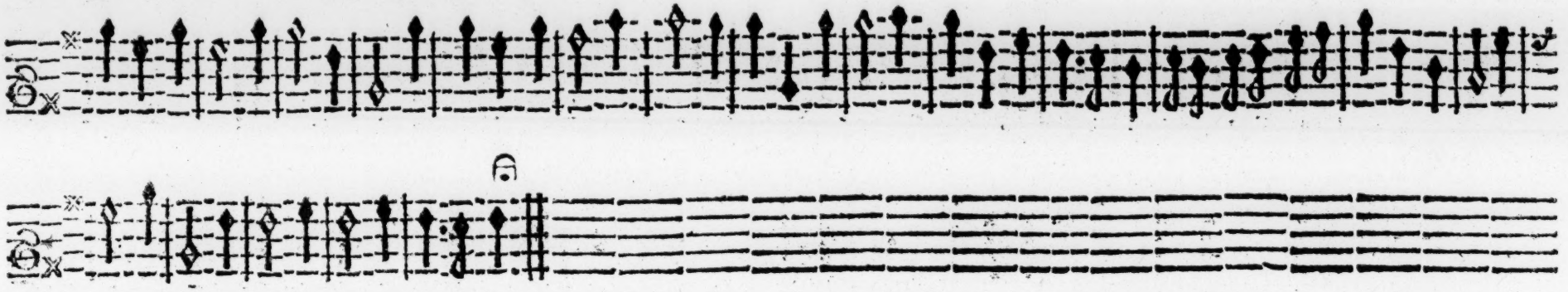


2 A New Ayre.

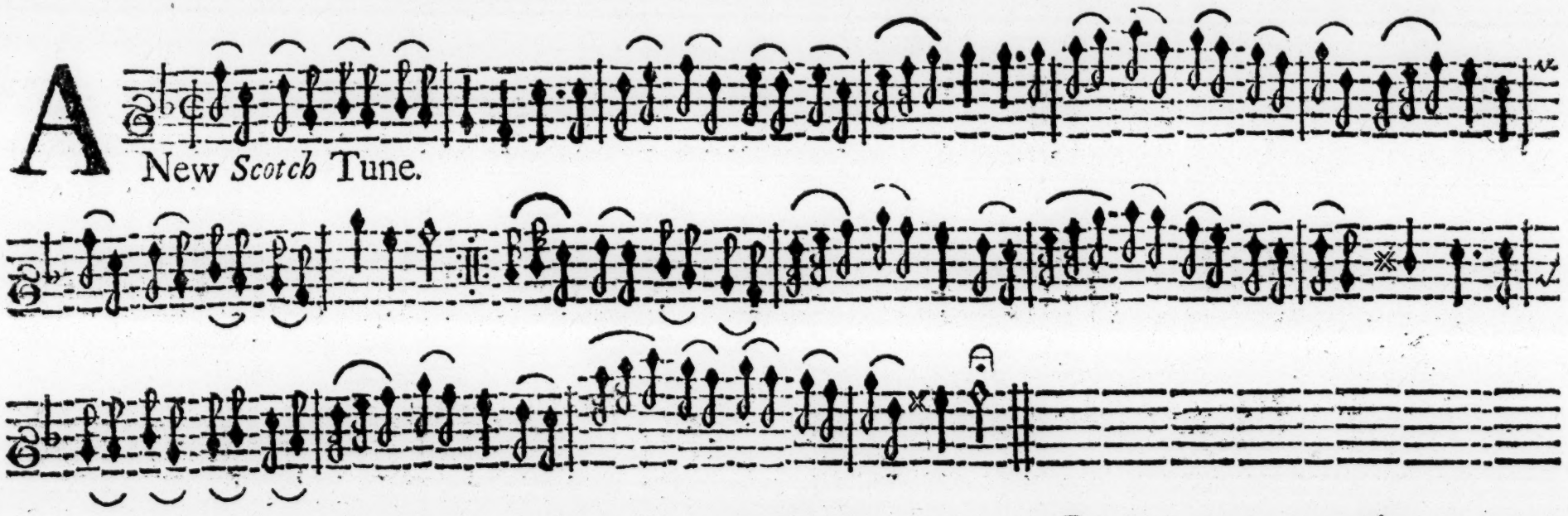
3 Minuet.



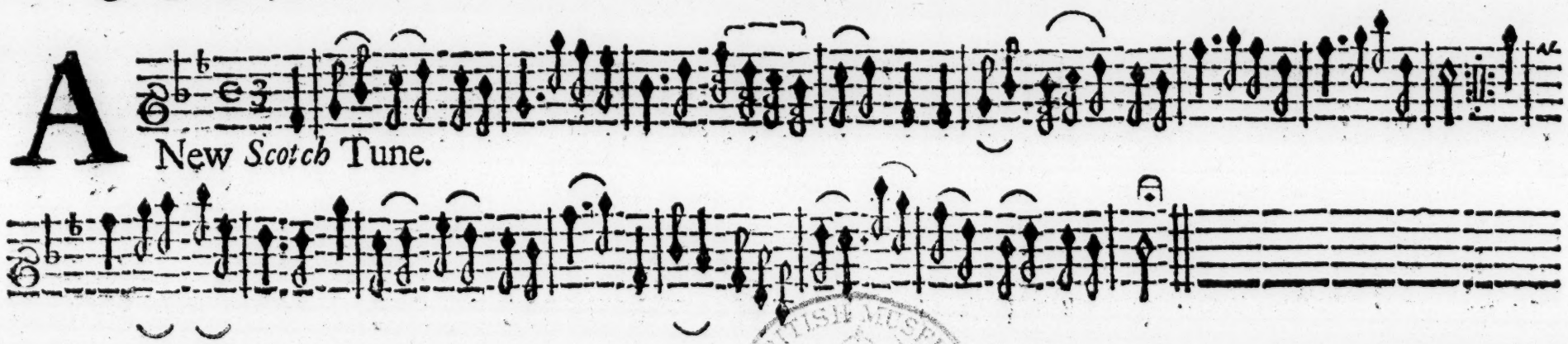
4 A *Scotch* Tune; by Mr. *Dyer.*



5 A New *Scotch* Tune.

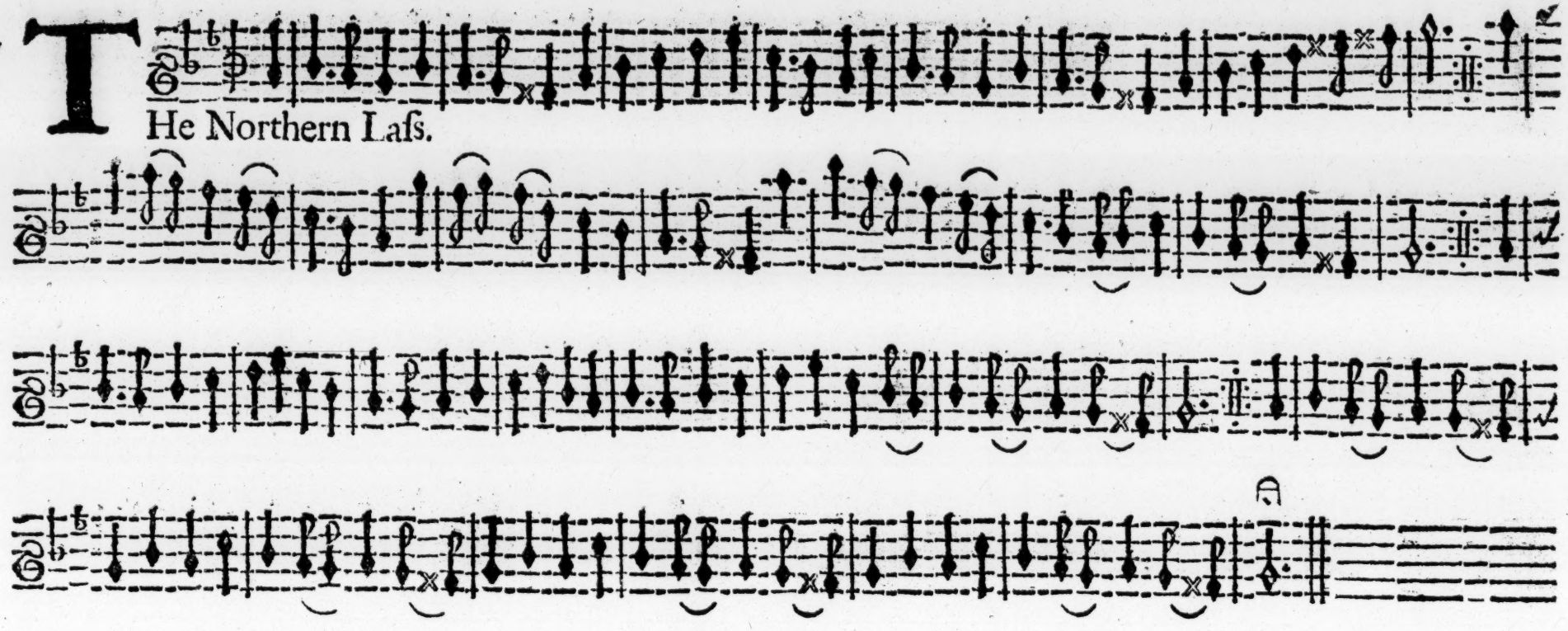


6 A New *Scotch* Tune.

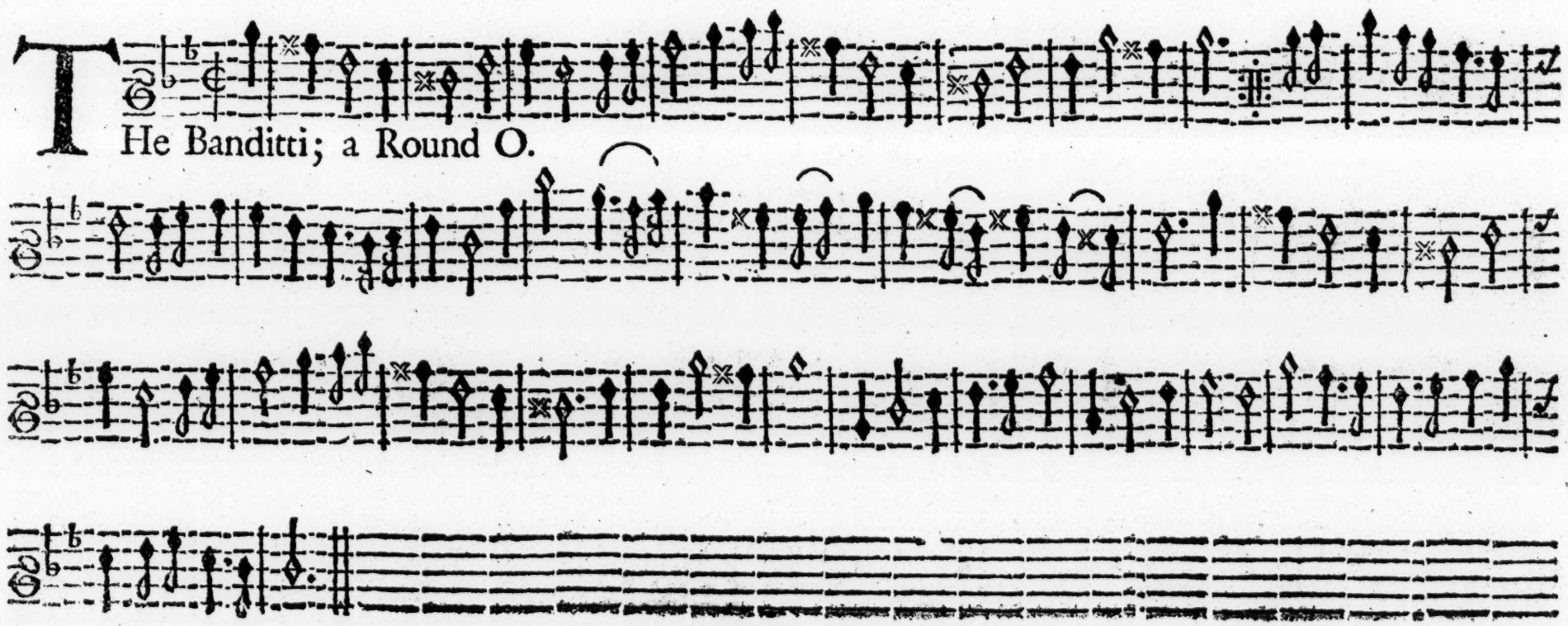


BRITISH MUSEUM

7 THe Northern Lafs.

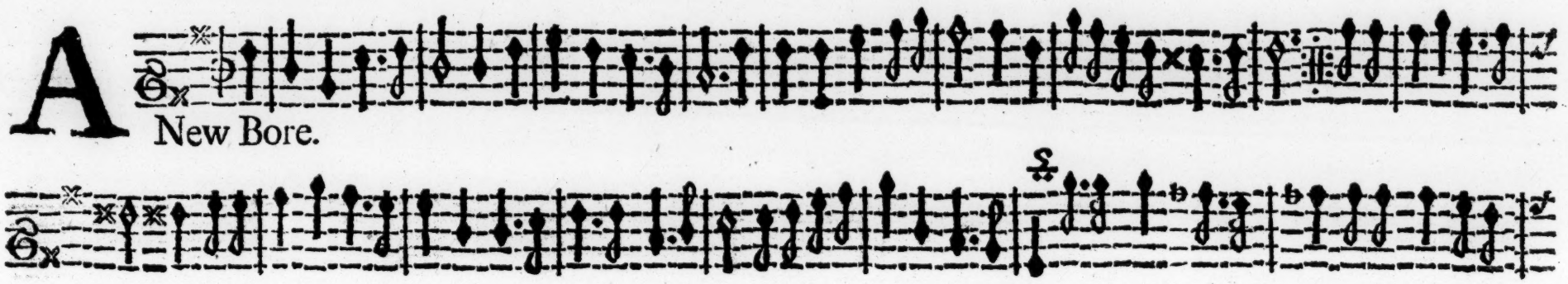


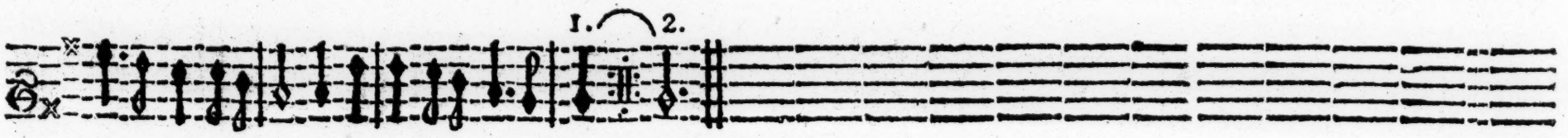
8 THe Banditti; a Round O.



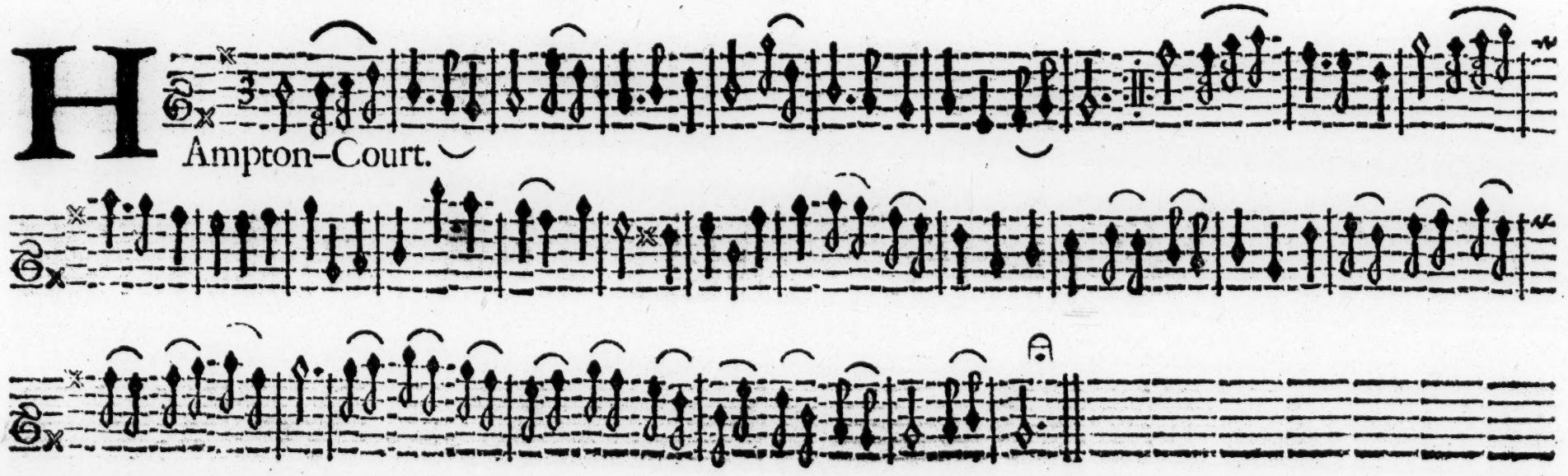
9 IN a Defart in *Greenland*.

10 A New Bore.

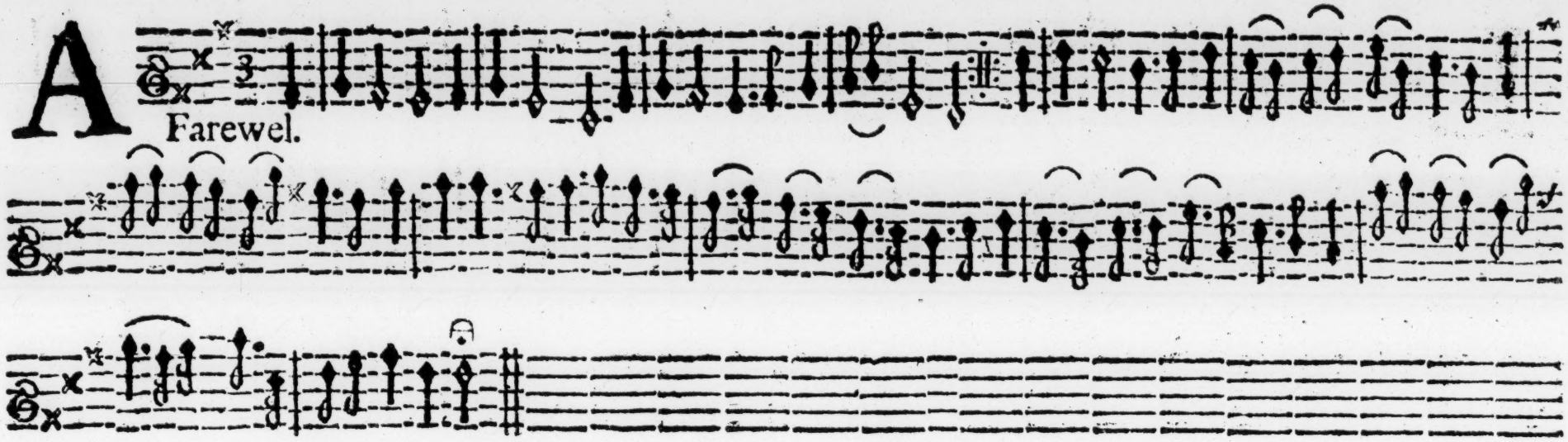




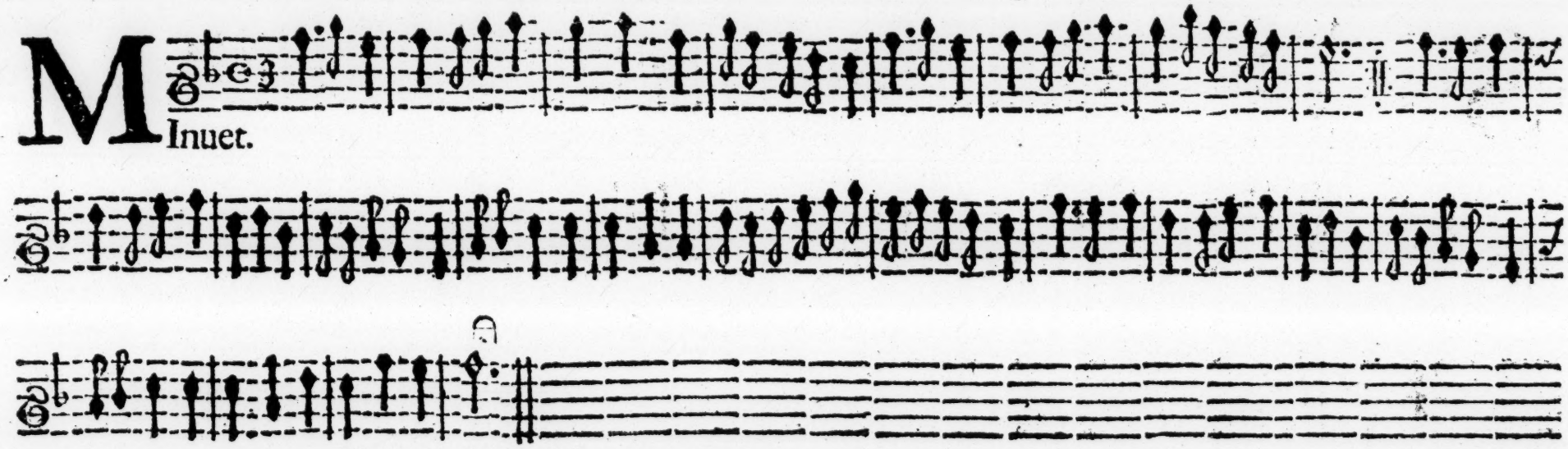
11 HAmpton-Court.



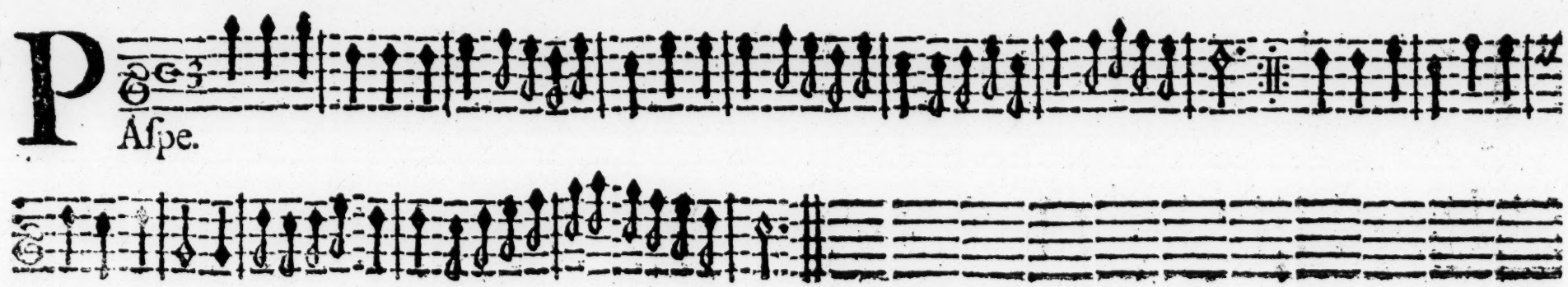
12 A Farewel.



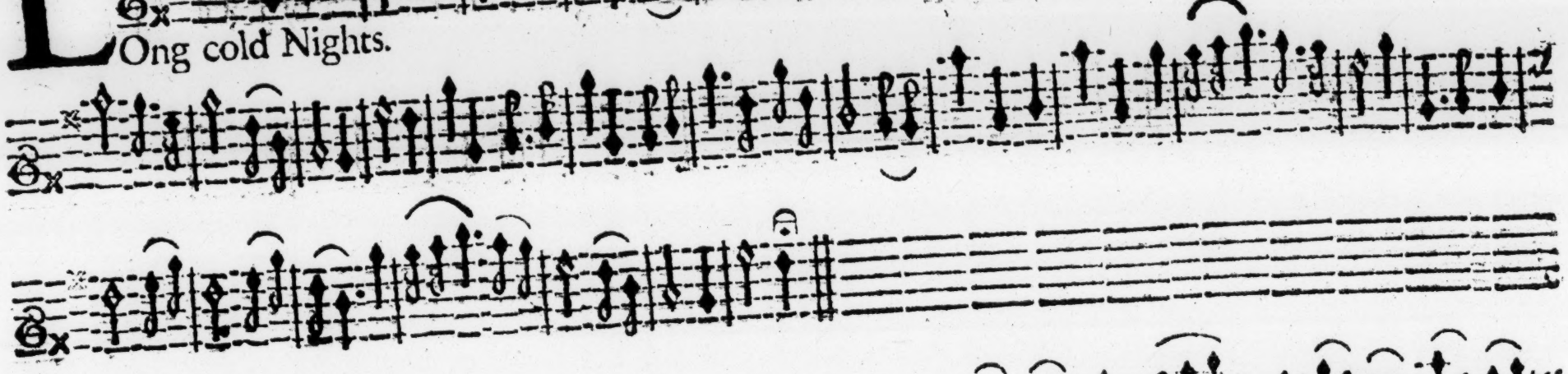
13 Minuet.



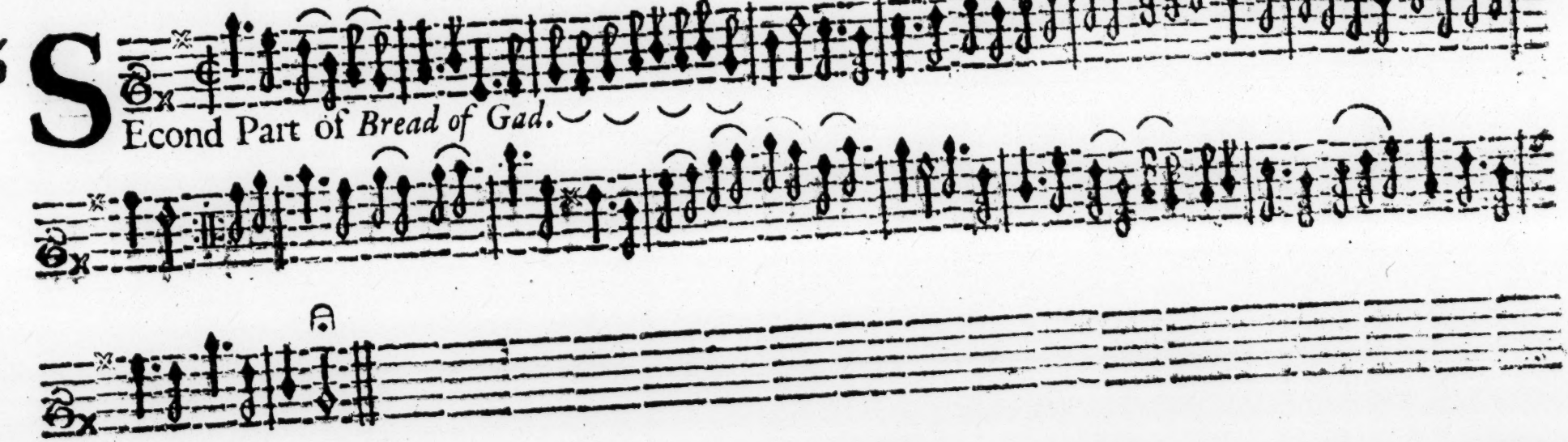
14 Paſpe.



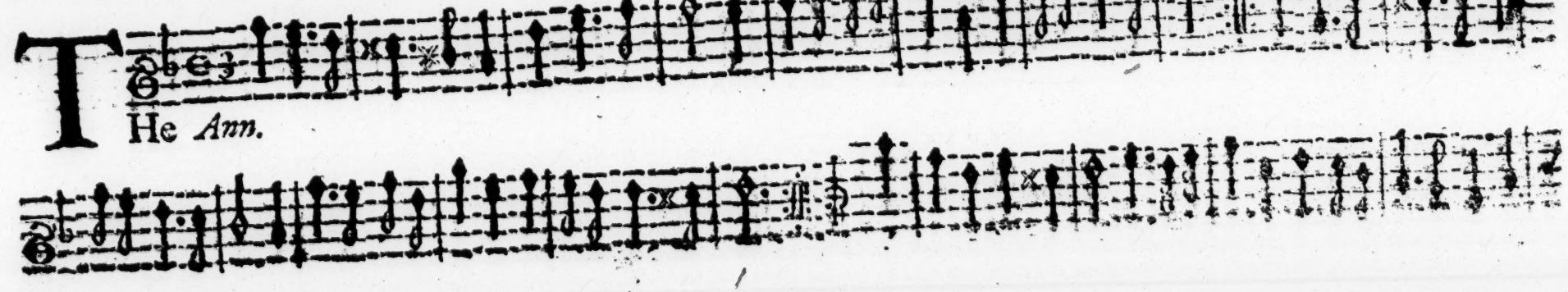
15 LOng cold Nights.



16 SEcond Part of *Bread of Gad.*



17 THe *Ann.*

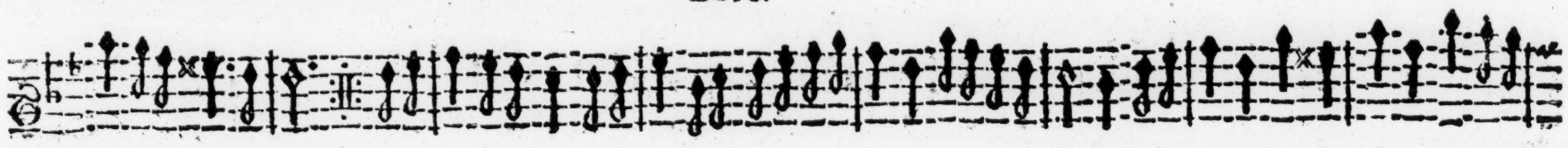


18 C Orant

19 M R. *H. Putcell's* Jigg.

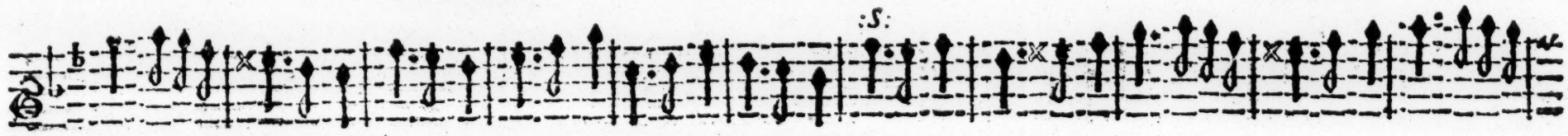
The Princeſs.

Bore.

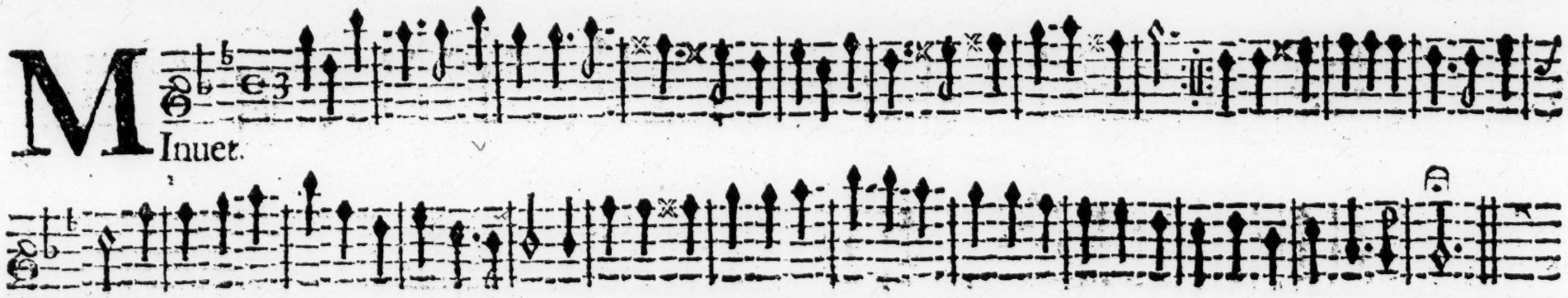


Saraband.

Canaries.

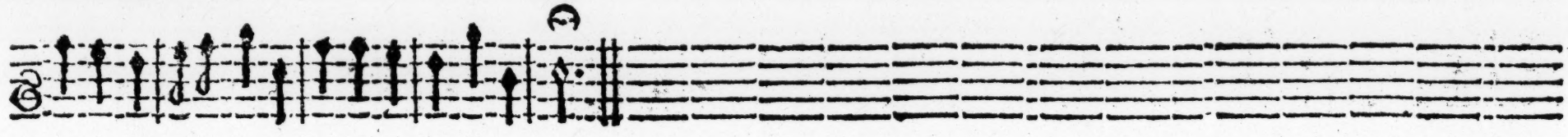


Inuet.

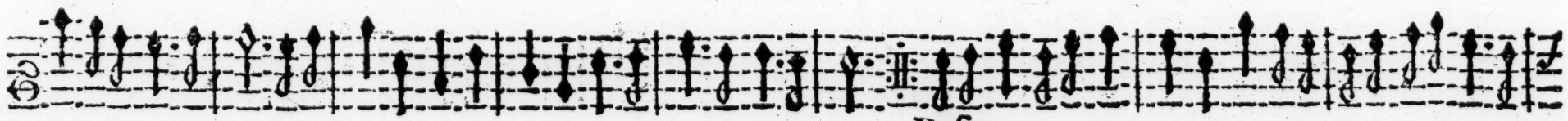


22 TRicatrees.

23 MInuet.

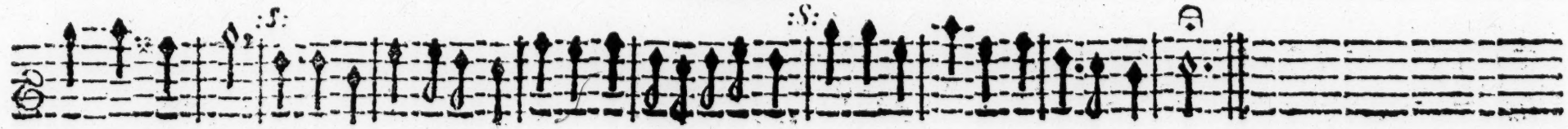


24 A New *French* Dance. Bore.



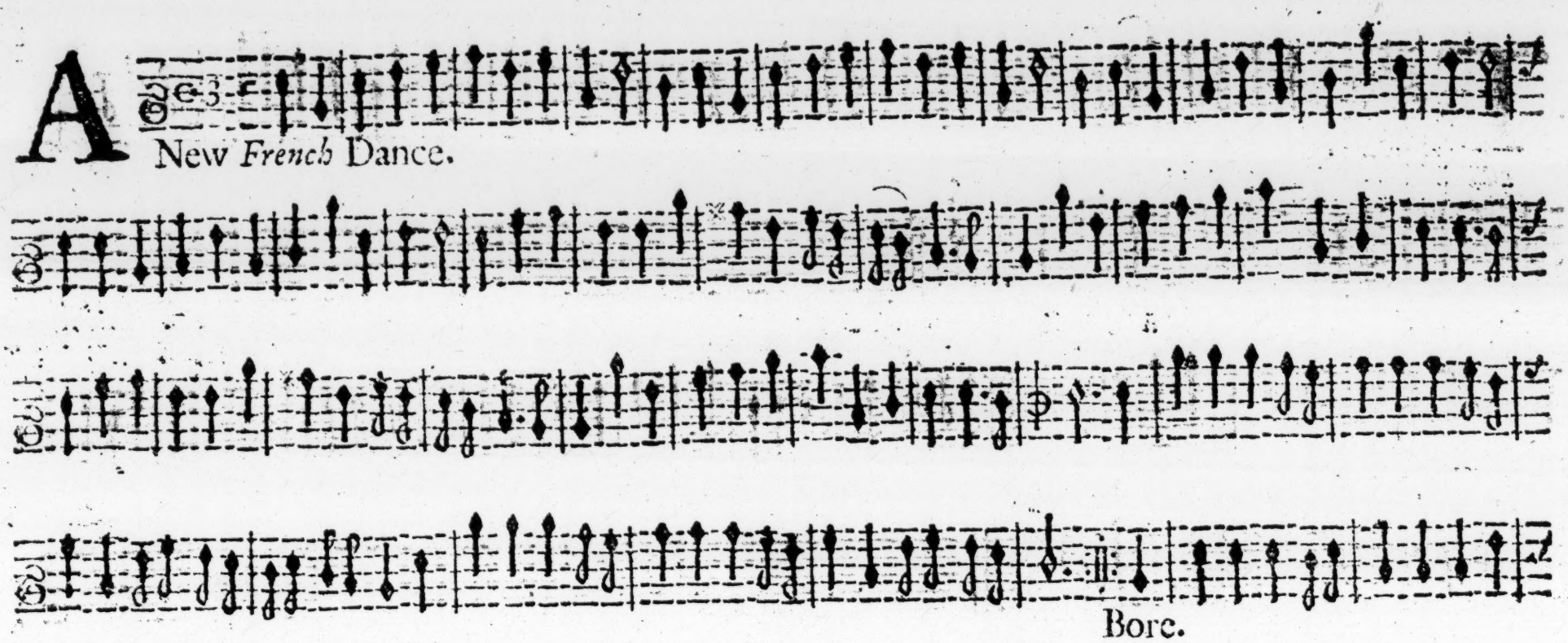
Paſpe.

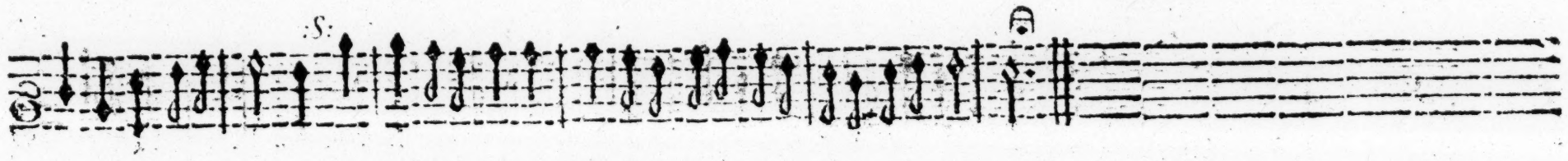
Minuet.



25

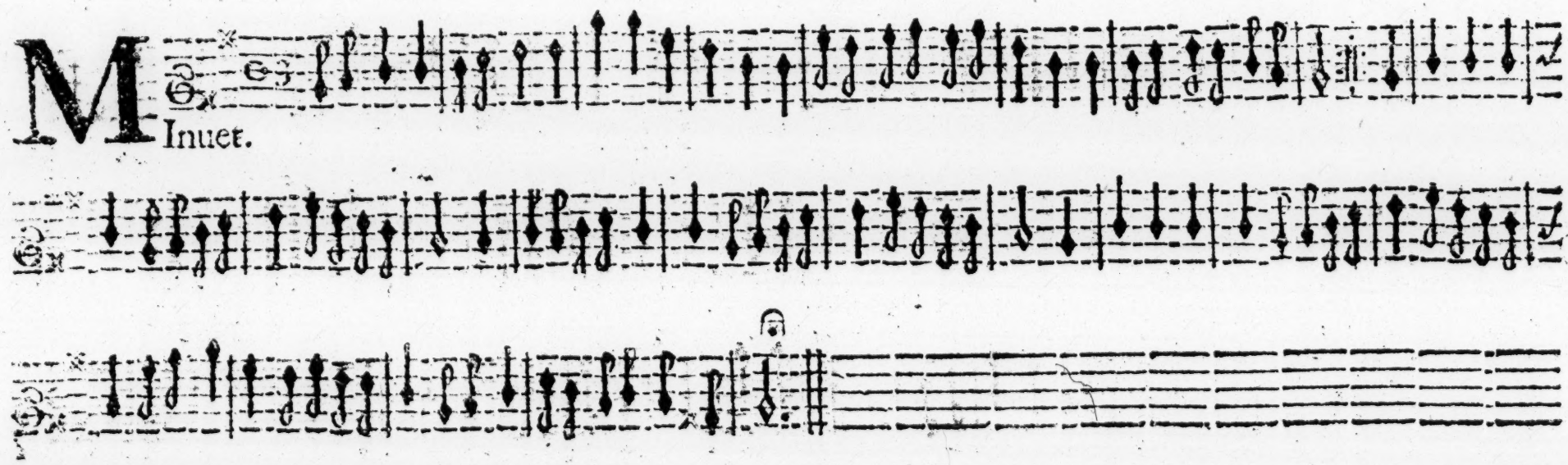
A New *French* Dance.



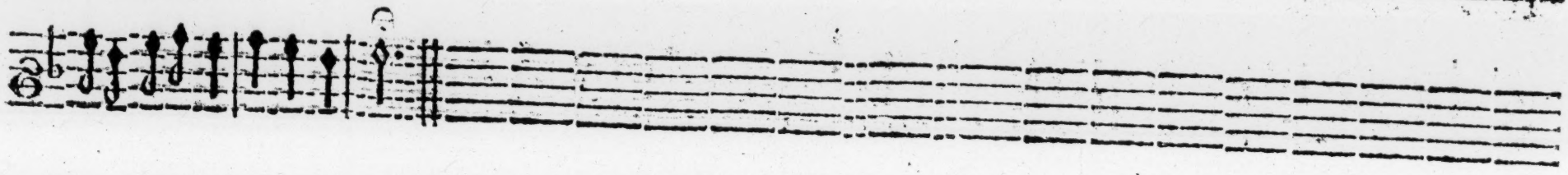


26

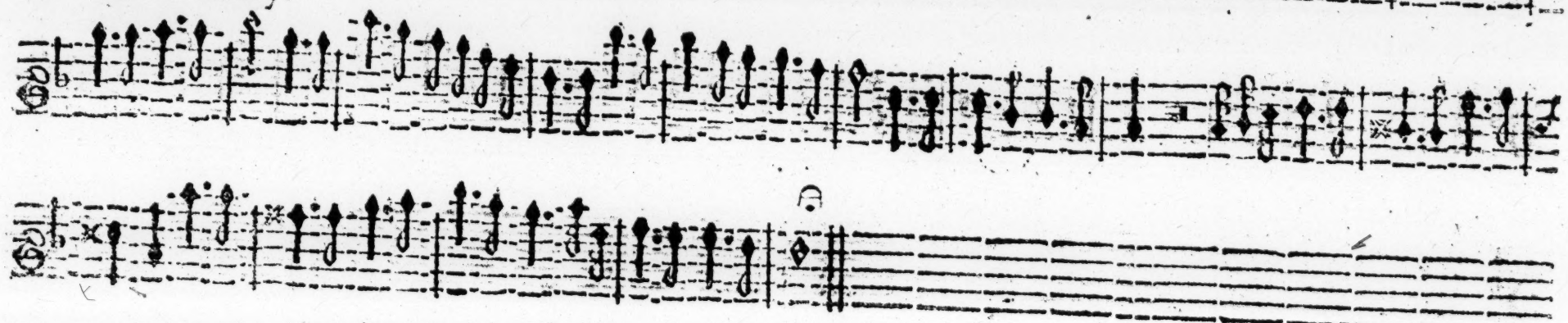
Minuet.



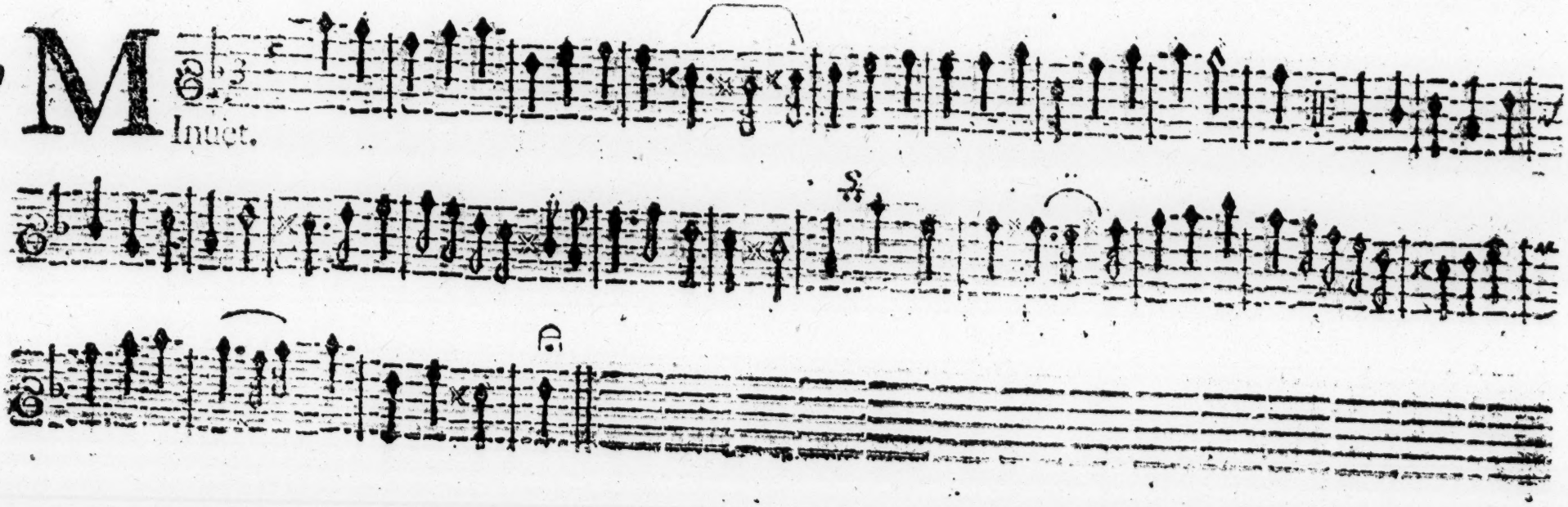
27 MInuet.



28 AN Entry.



29 MInuet.

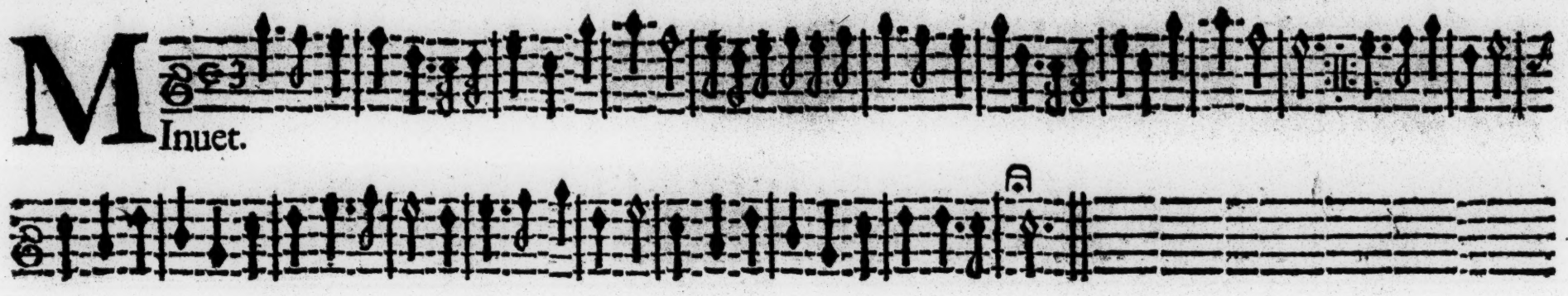


30 M
Inuet.

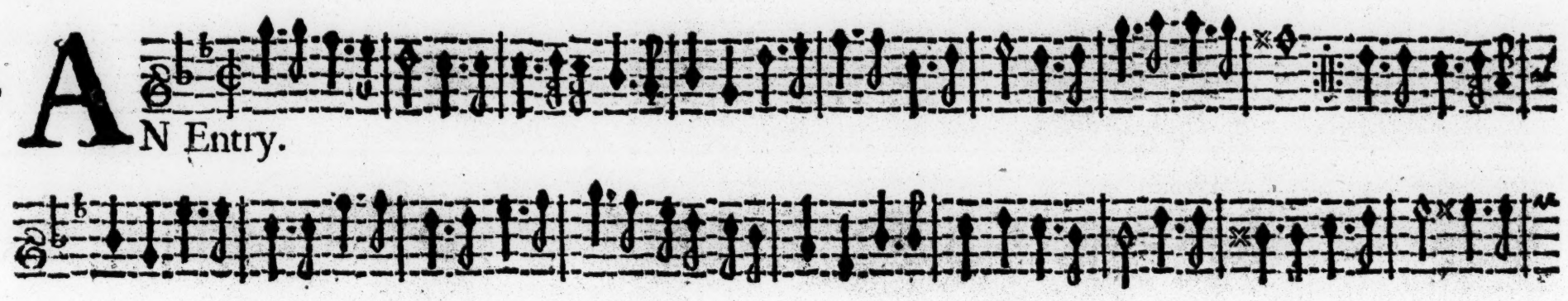
31 P
Aſpe.

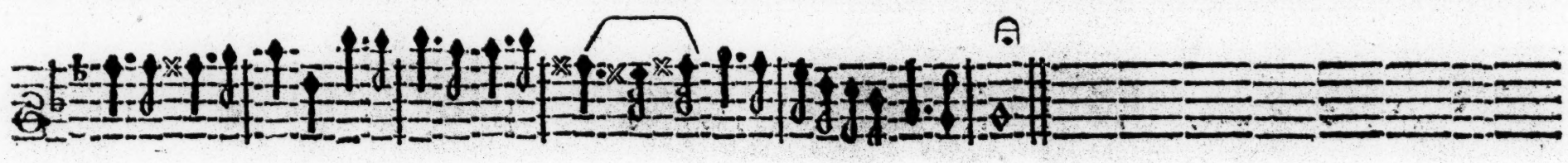
32 B
Ore.

33 MInuet.

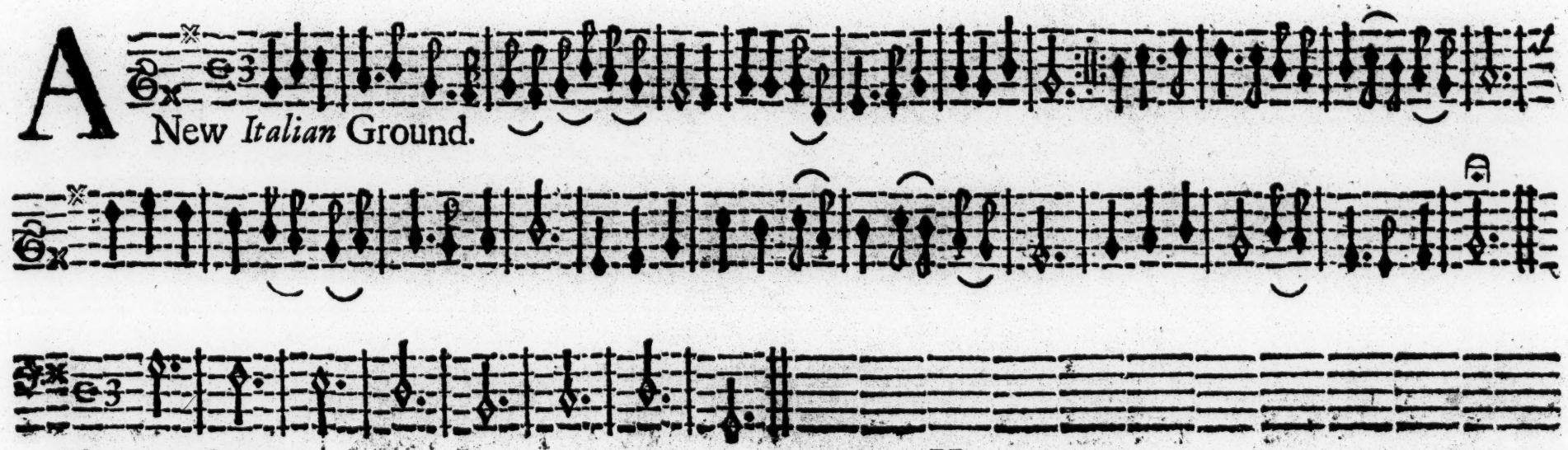


34 AN Entry.





35 A New *Italian* Ground.

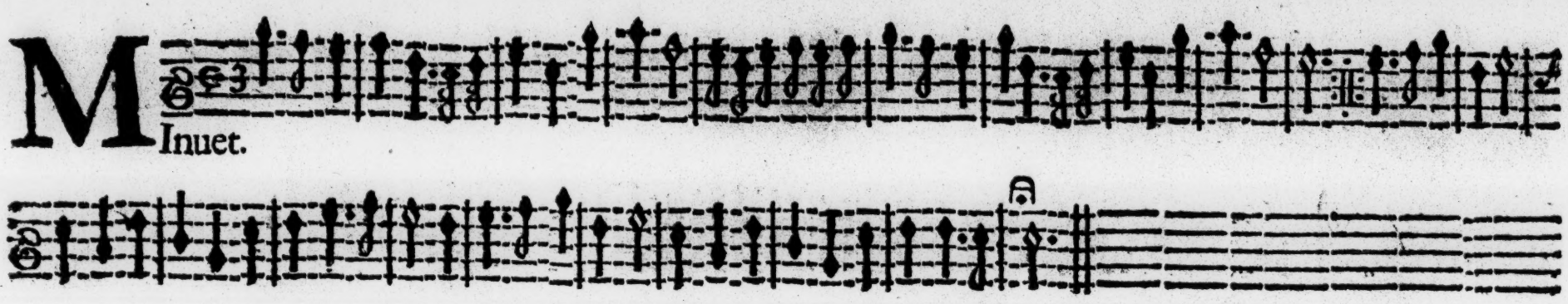


30 M
Inuet.

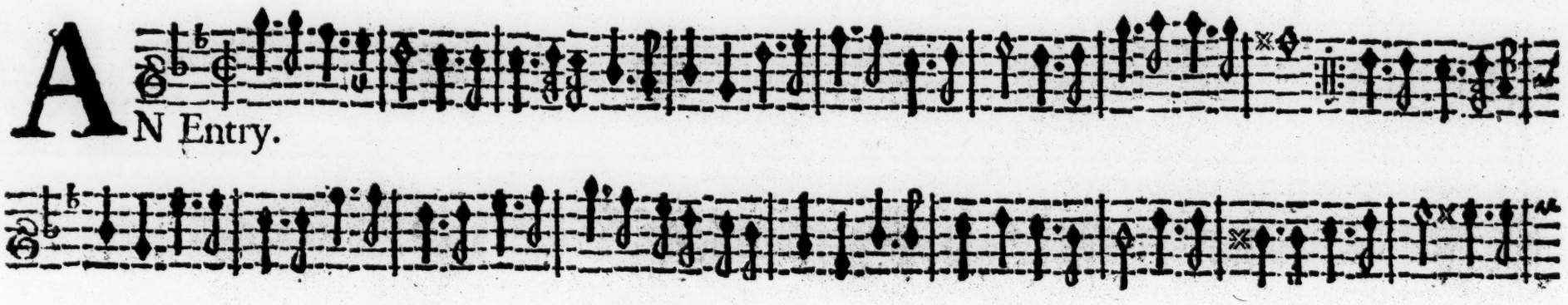
31 P
Aſpe.

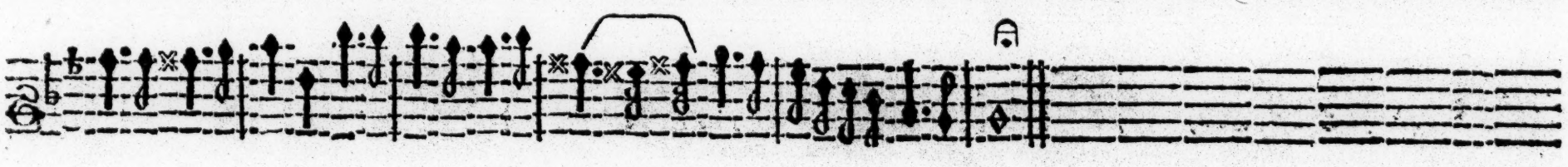
32 B
Ore.

33 MInuet.

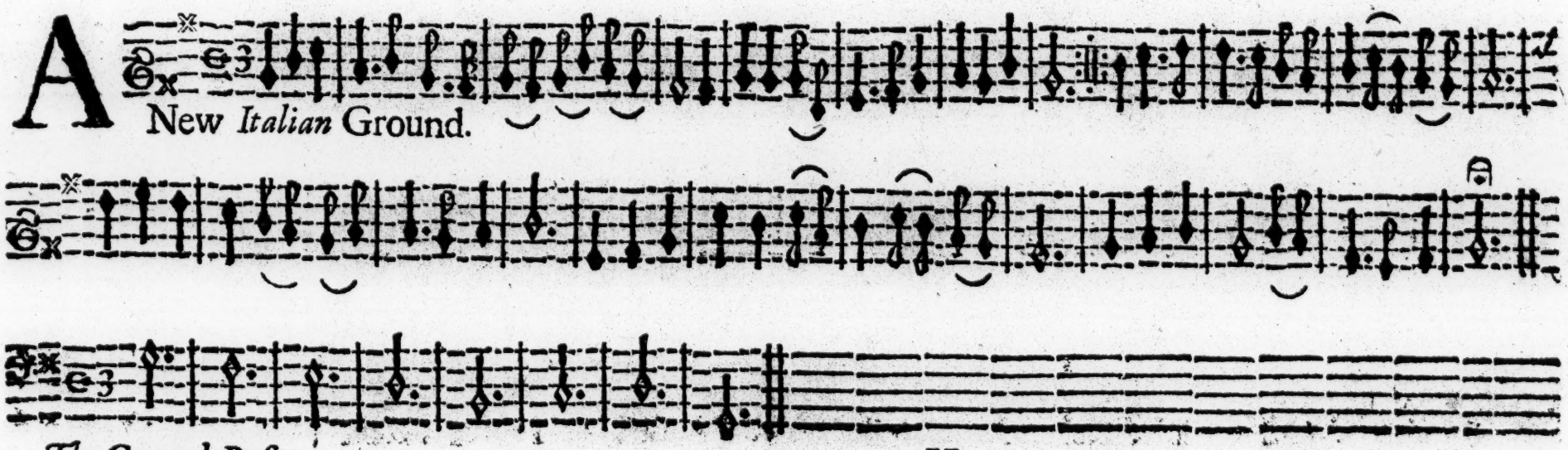


34 AN Entry.

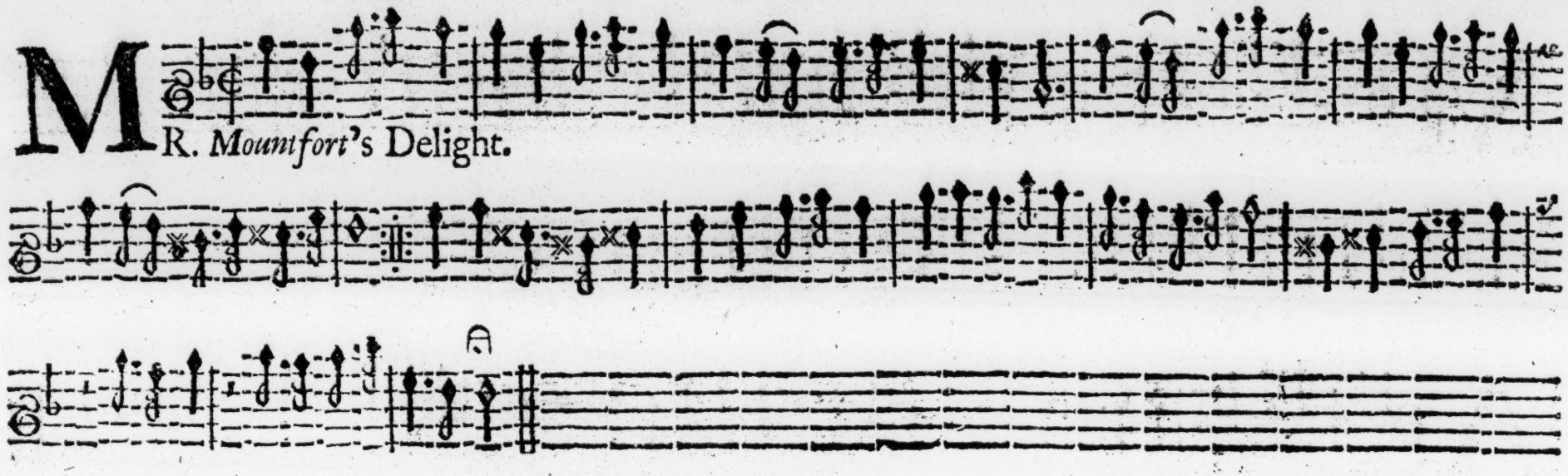




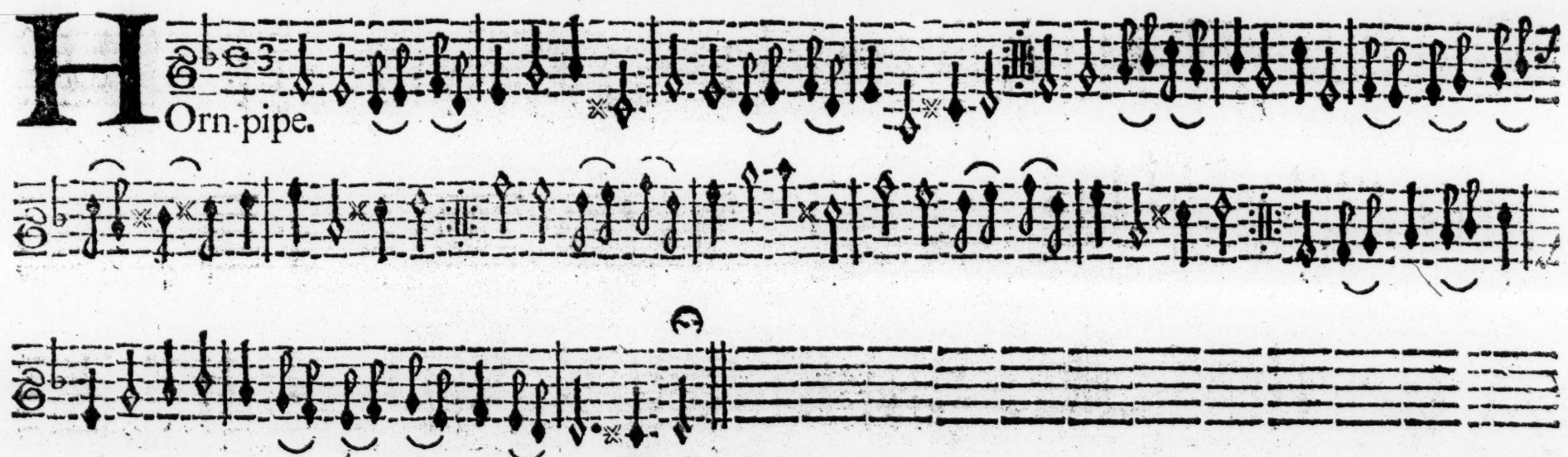
35 A New *Italian* Ground.



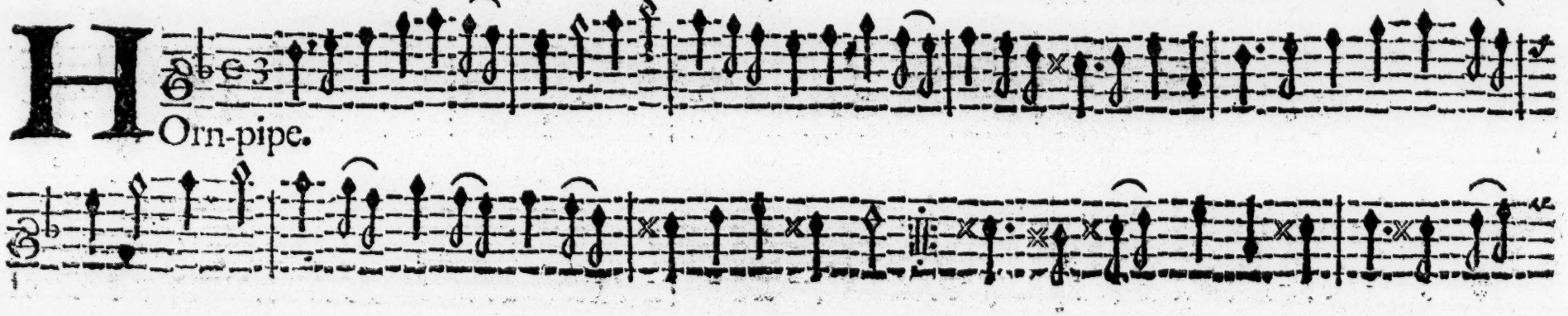
36 MR. *Mountfort*'s Delight.

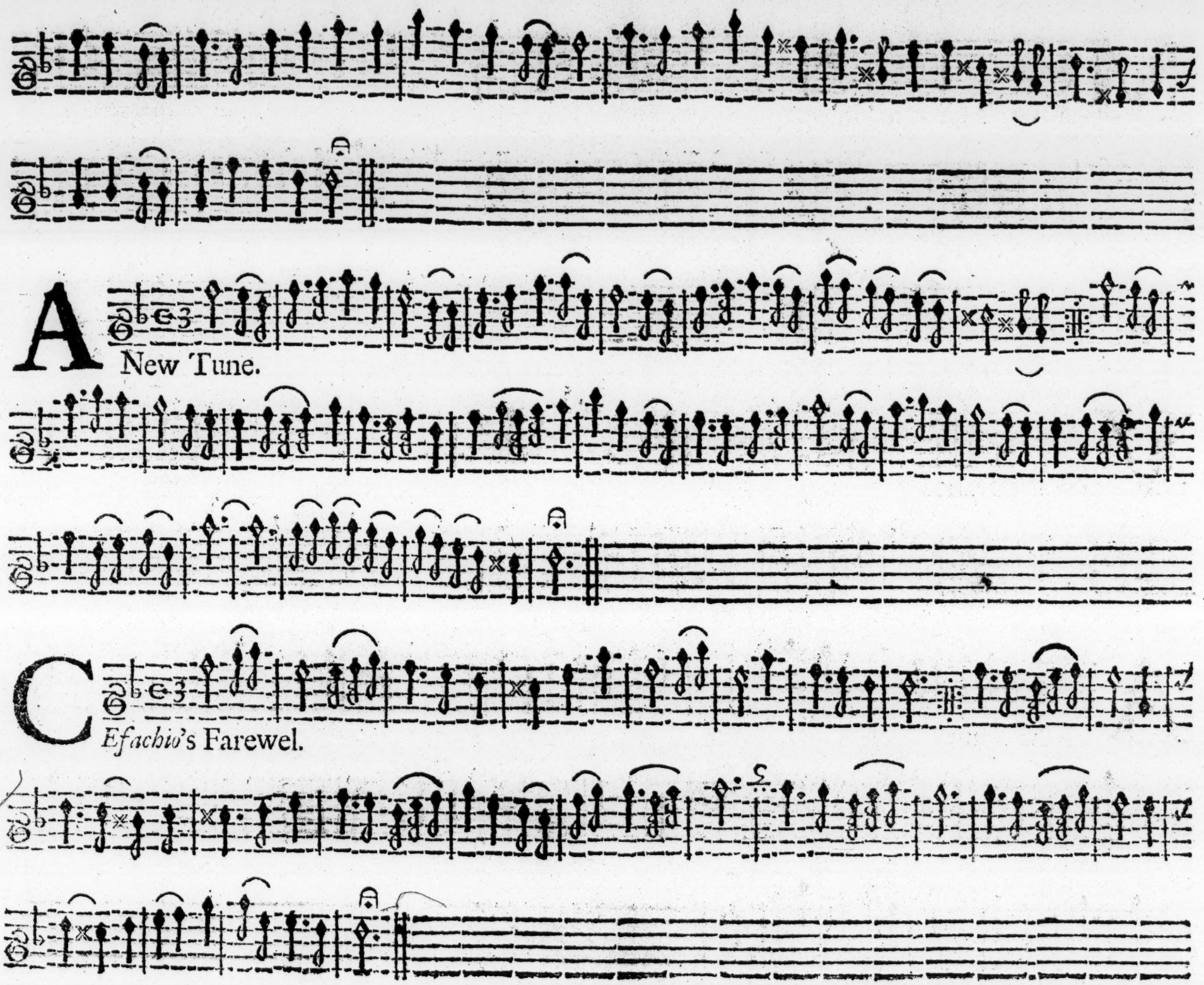


37 Horn-pipe.



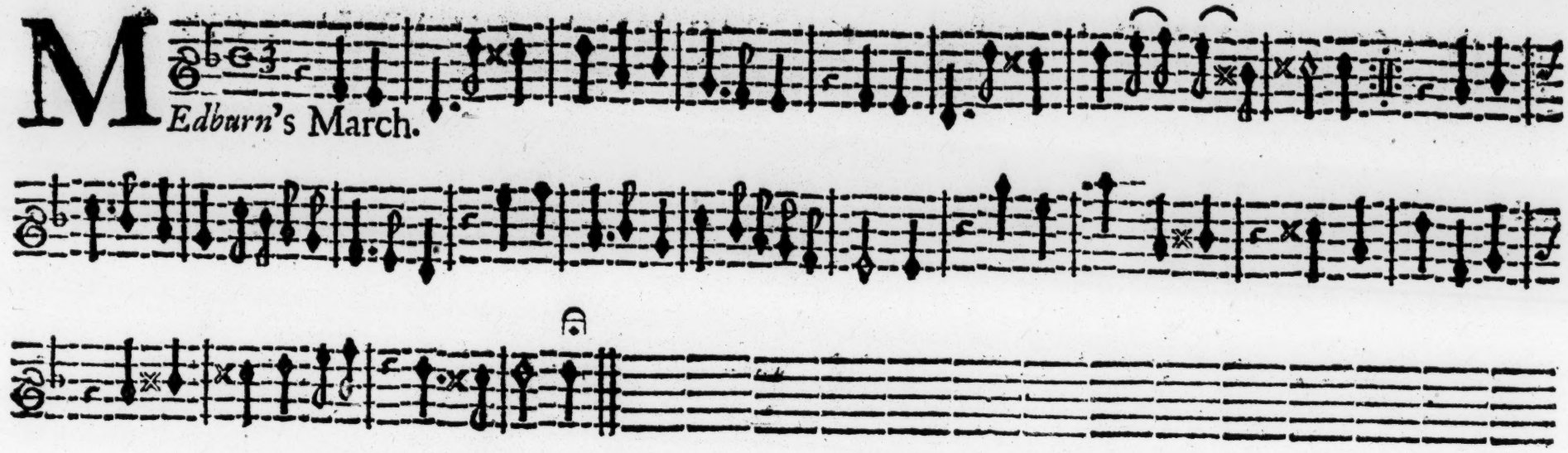
38 Horn-pipe.




39 A New Tune.
40 C Efachio's Farewel.

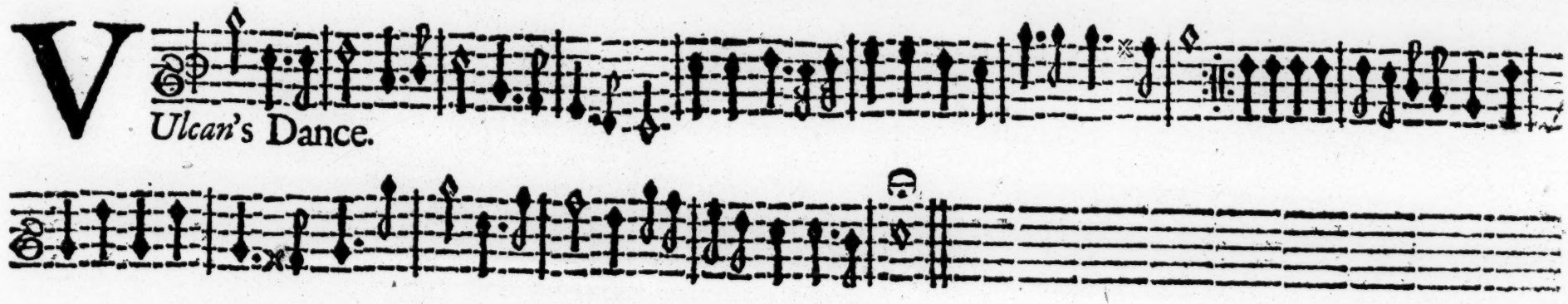
41 M

Edburn's March.



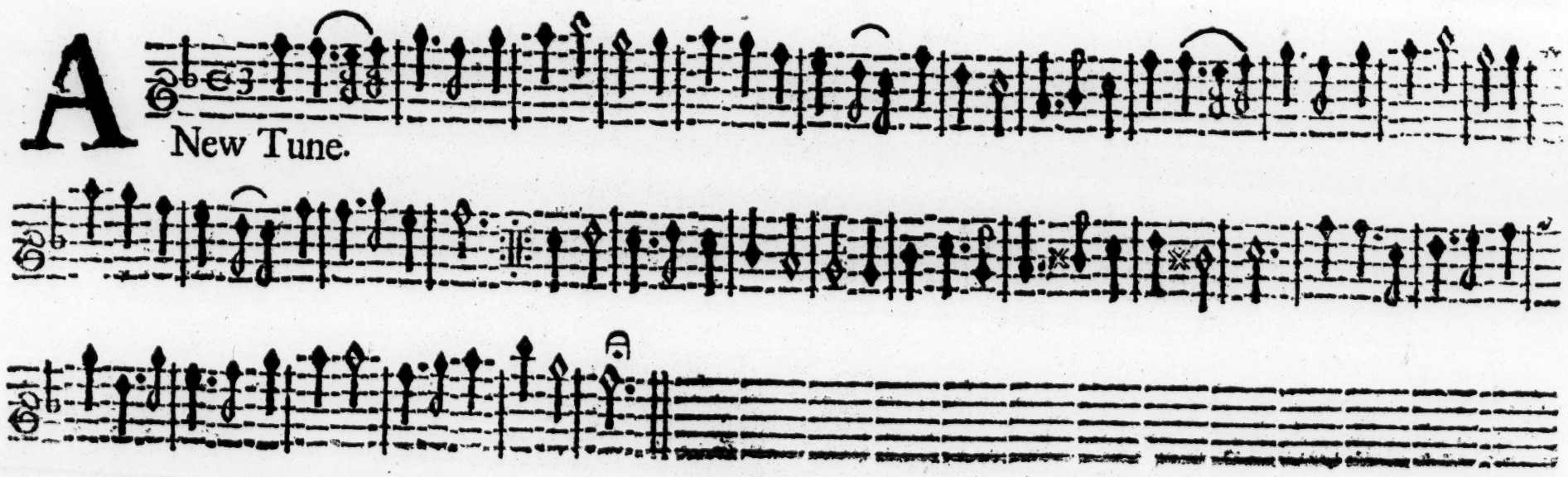
42 V

Ulcan's Dance.

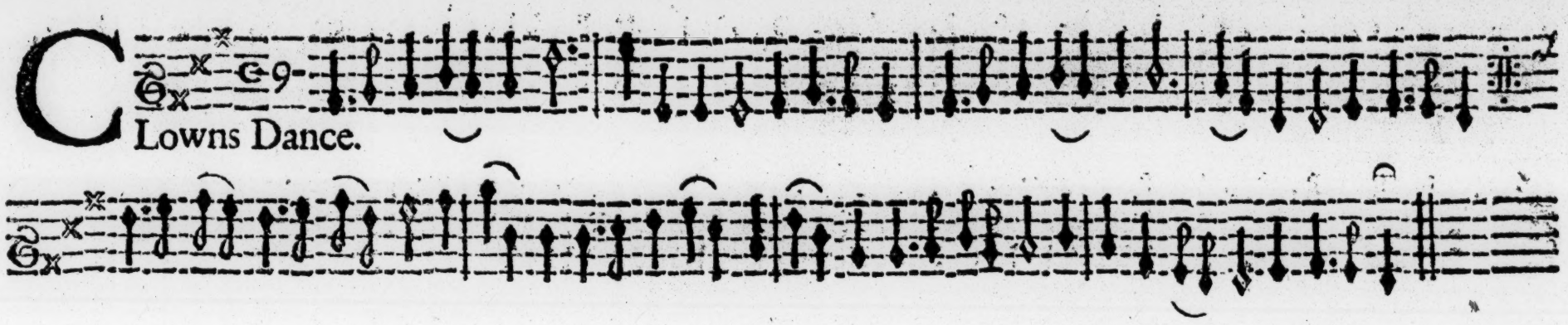


43 A

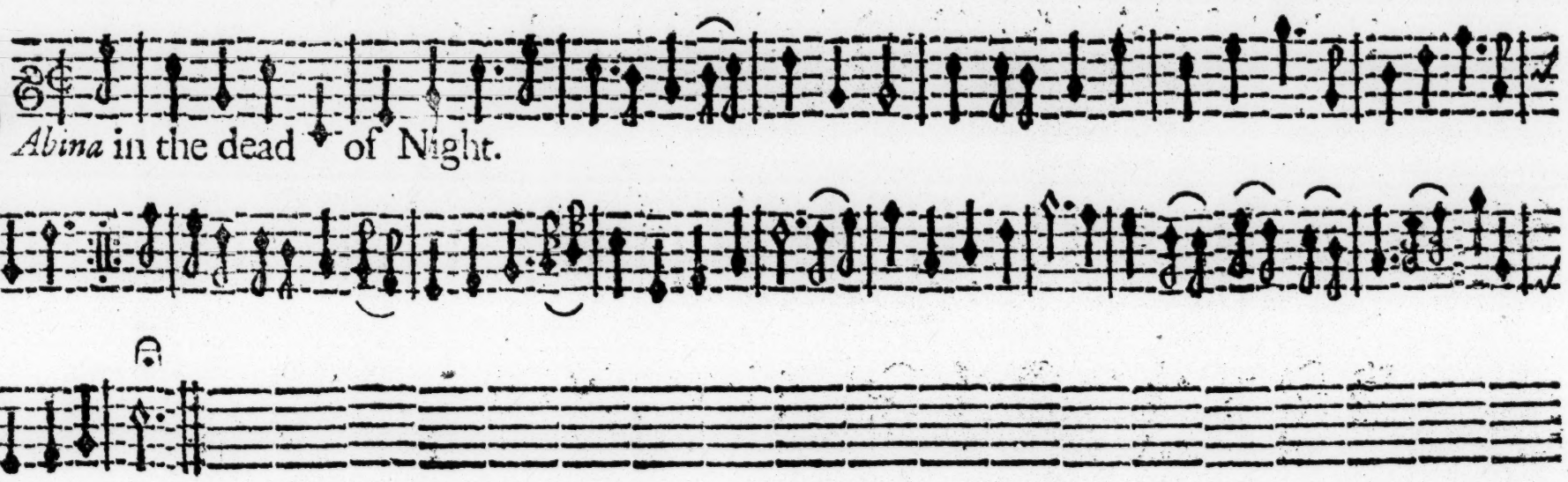
New Tune.



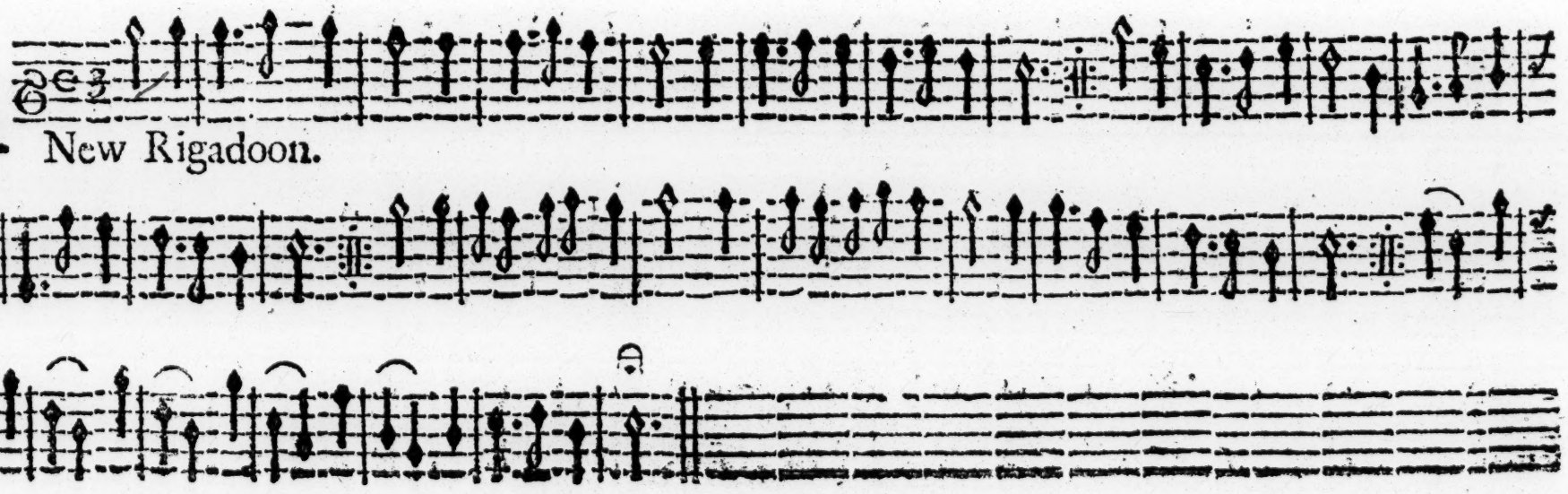
44 C


Lowns Dance.

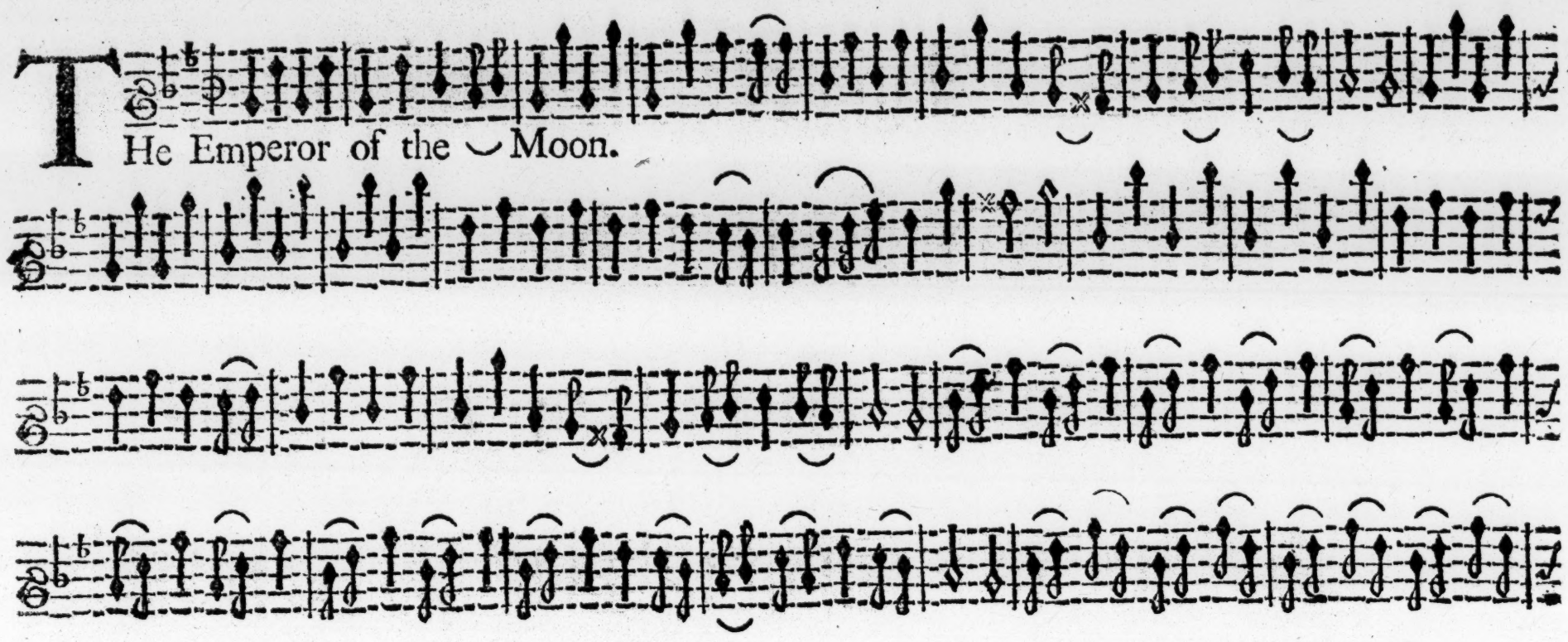
45 S


Abina in the dead of Night.

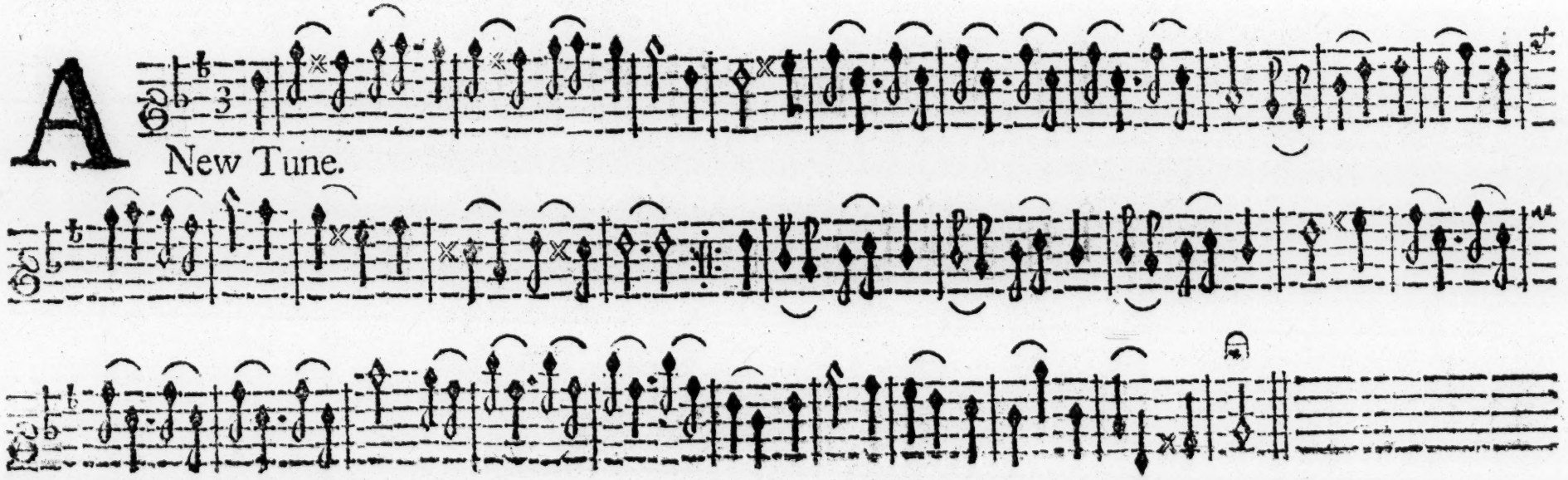
46 A


New Rigadoon.

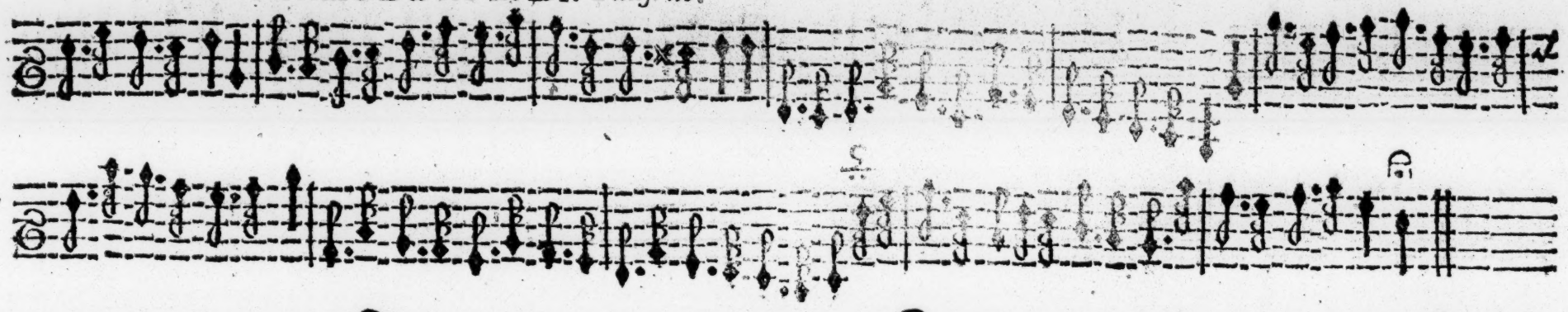
47 THe Emperor of the ⌣ Moon.



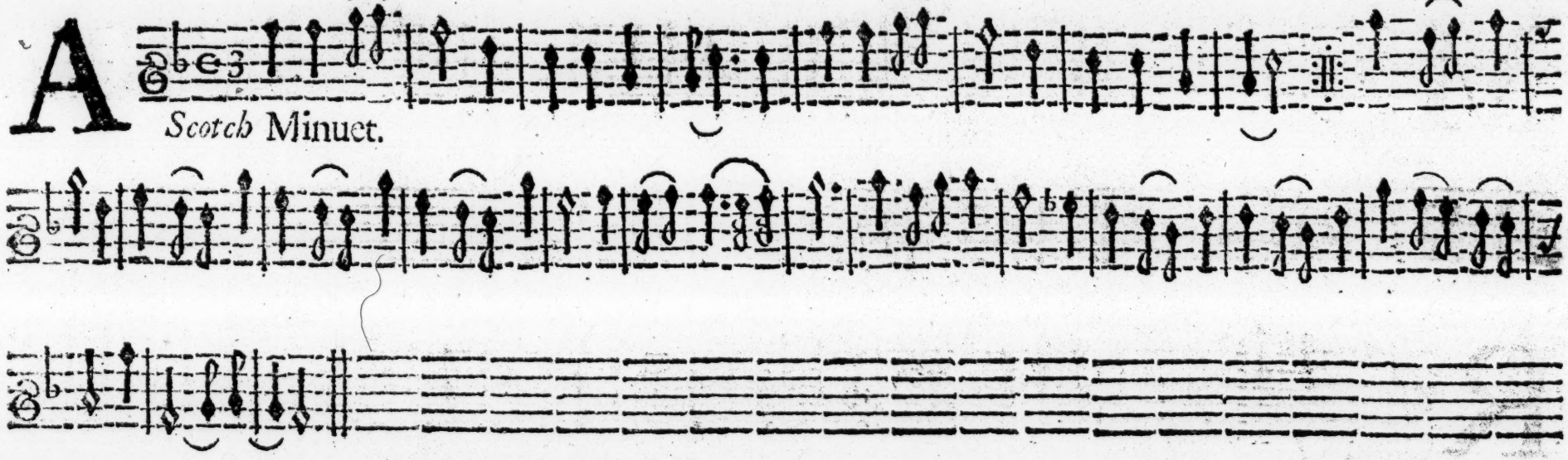
48 A New Tune.



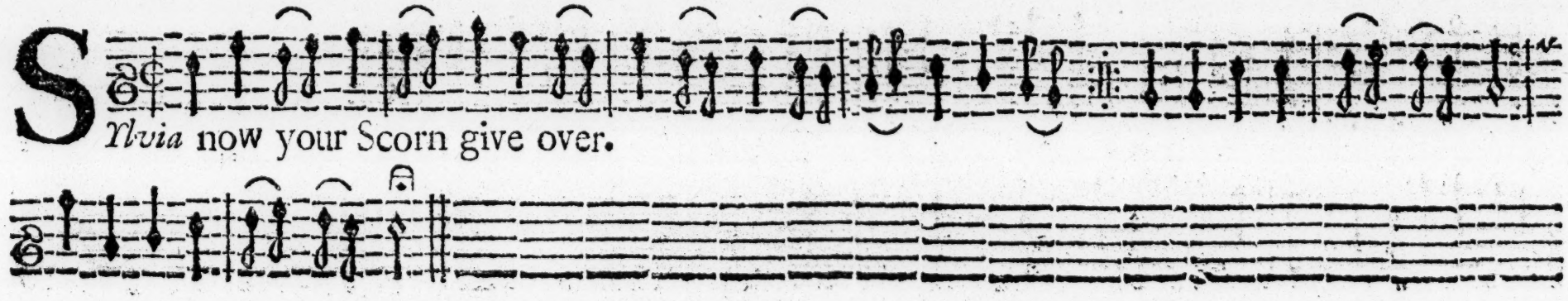
49 A New Posture-Dance in Dr. *Faustus*.



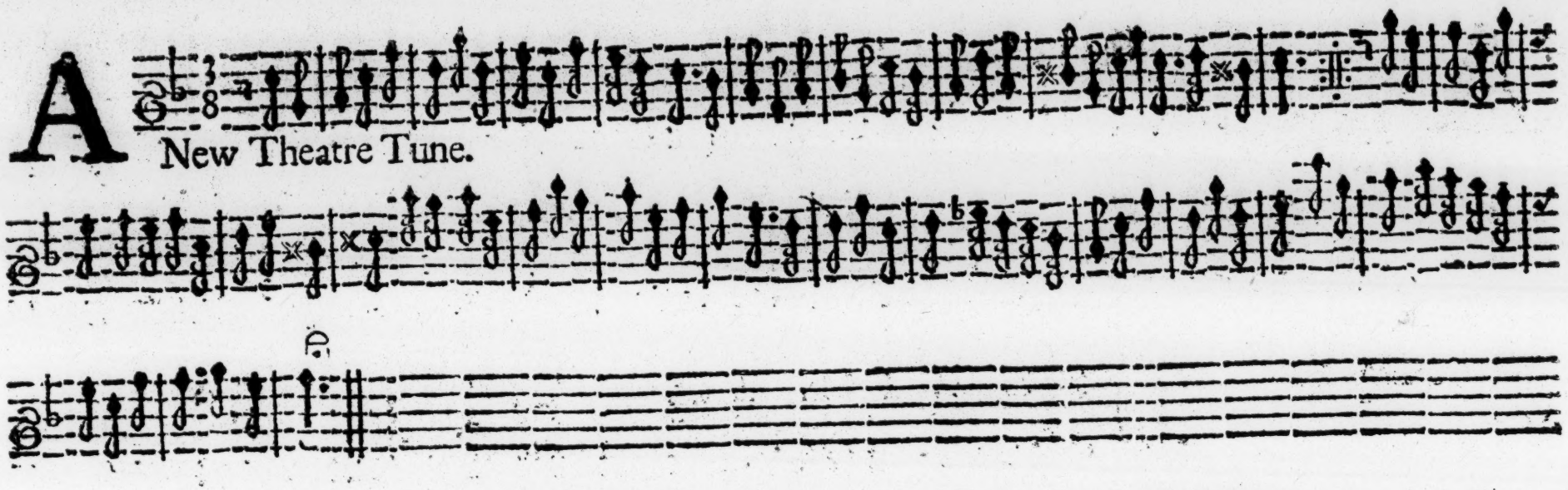
50 A *Scotch* Minuet.



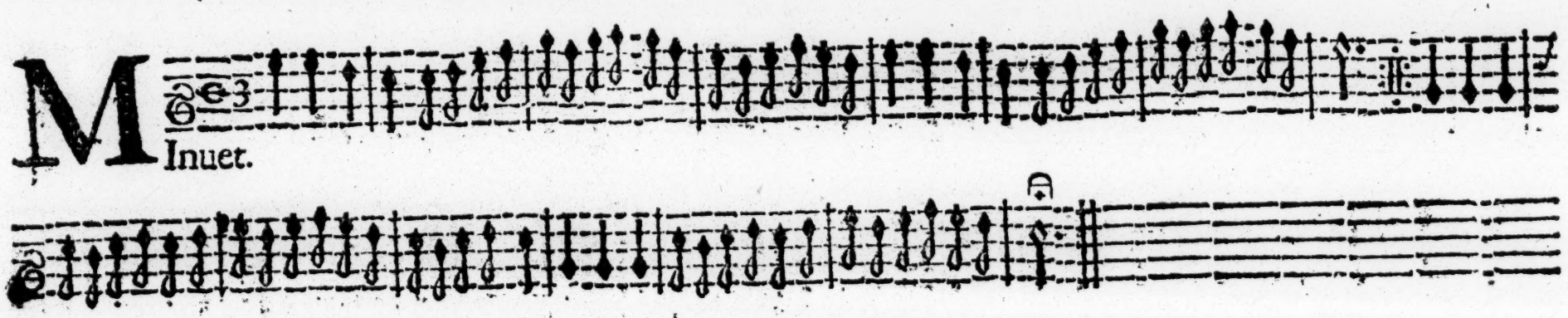
51 S*ylvia* now your Scorn give over.



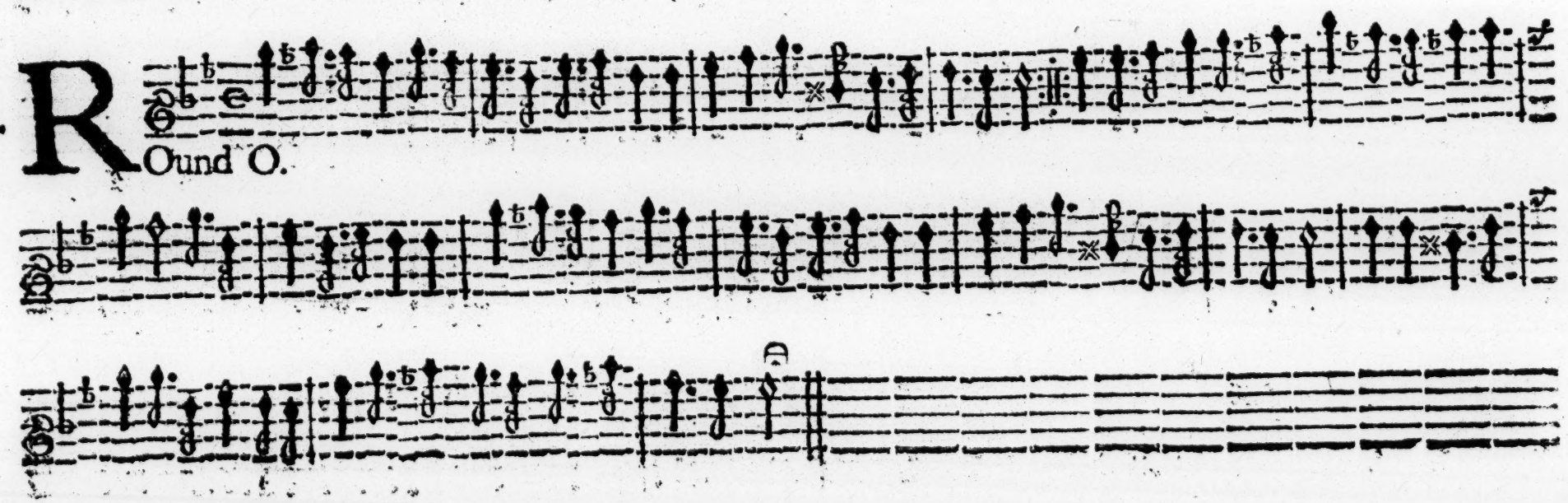
52 A New Theatre Tune.



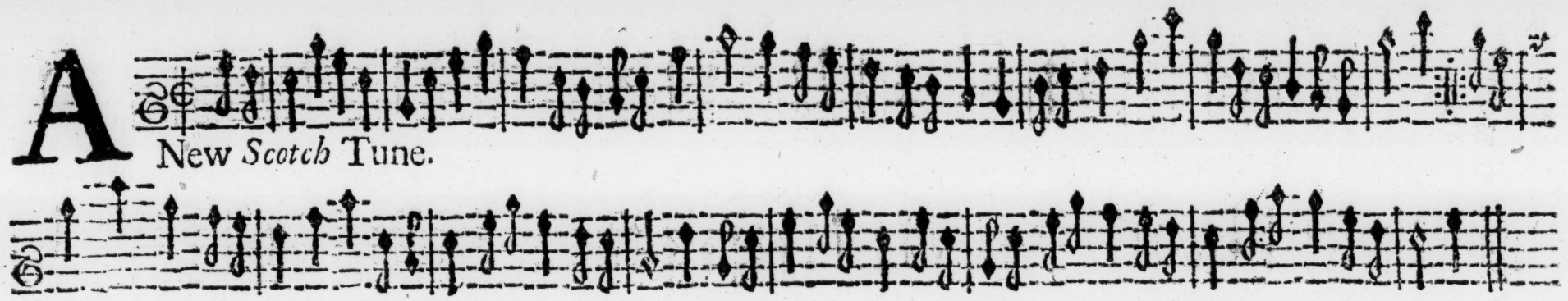
53 Minuet.



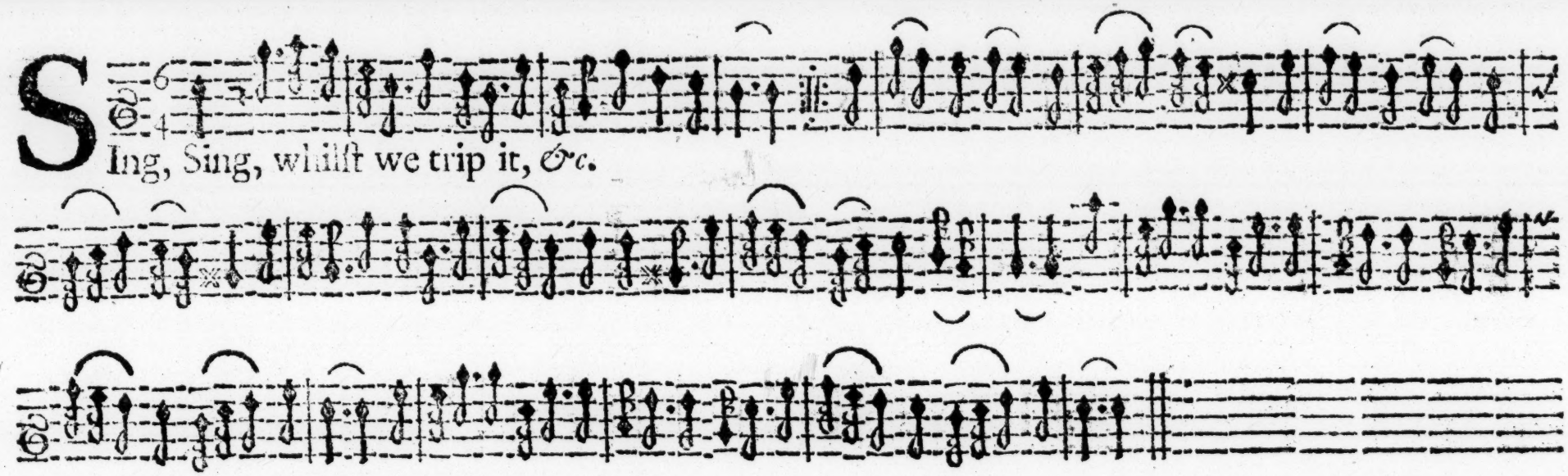
54 Round O.



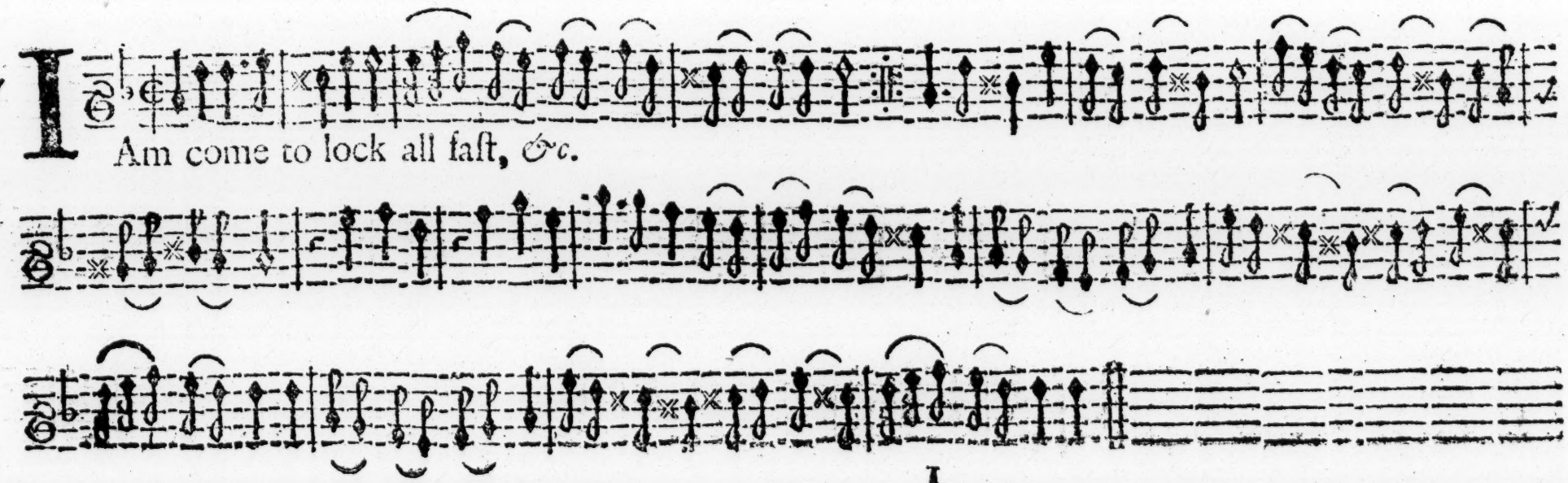
55 A New *Scotch* Tune.



56 Sing, Sing, whilſt we trip it, *&c.*

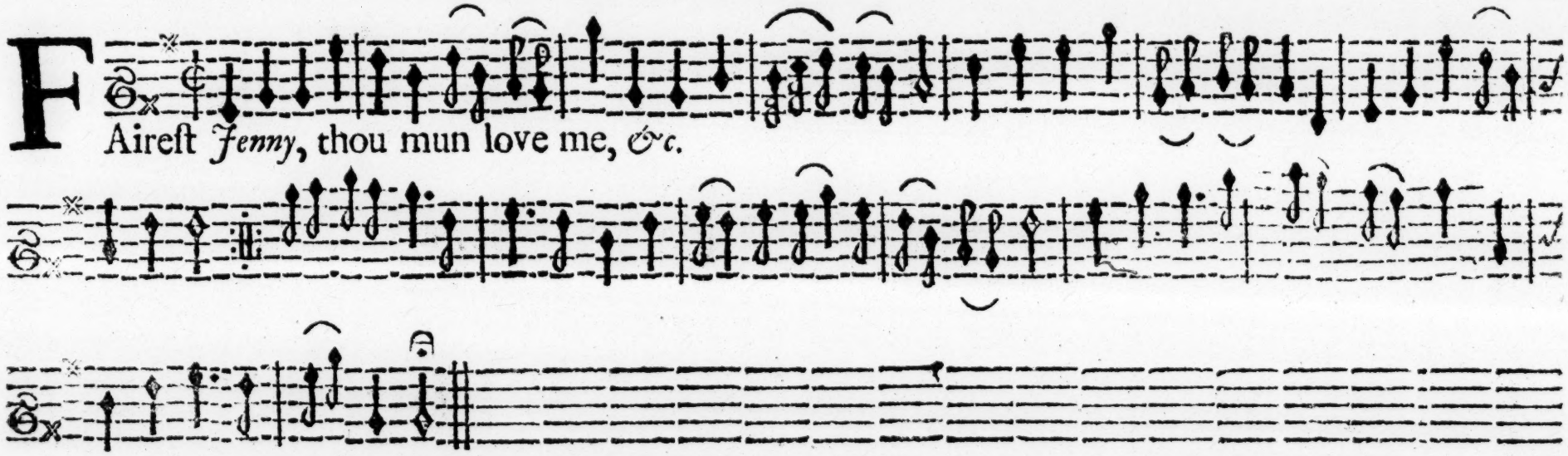


57 I Am come to lock all faſt, *&c.*

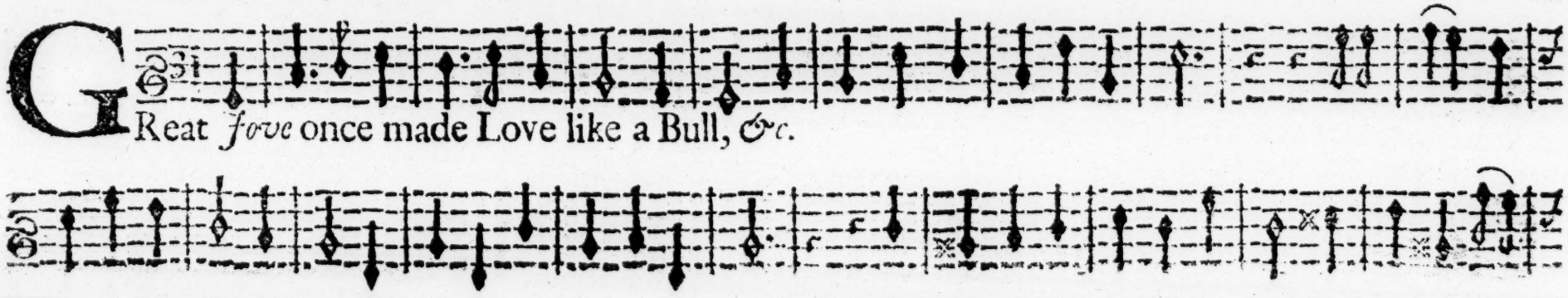


58 IF Love's a ſweet Paſſion, *&c.*

59 FAireſt *Jenny*, thou mun love me, *&c.*



60 GReat *Jove* once made Love like a Bull, *&c.*



61 BOnny Lad, prithee lay thy Pipe down, &c.

62 THE Virgin's Wish.

1. 2.

63 THE Fire of Love in youthful Blood, *&c.*

64 *Cupid* to *Venus* did complain, *&c.*

65 A Jigg.

66 ROund O: By Mr. *Courtiville.*

Firſt Strain again.

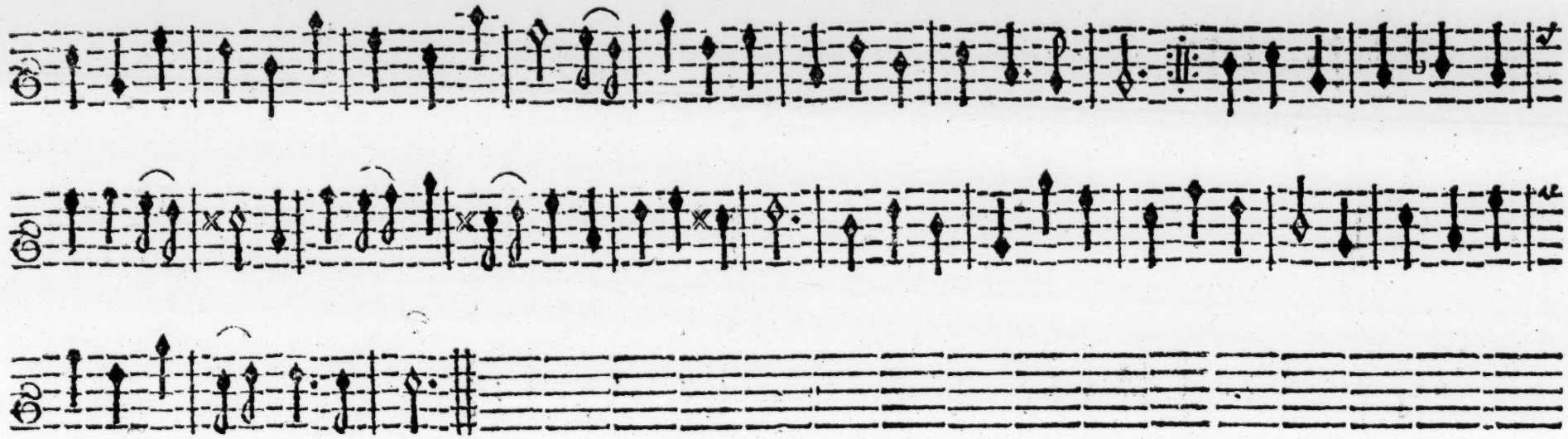
Firſt Strain again.

:S:

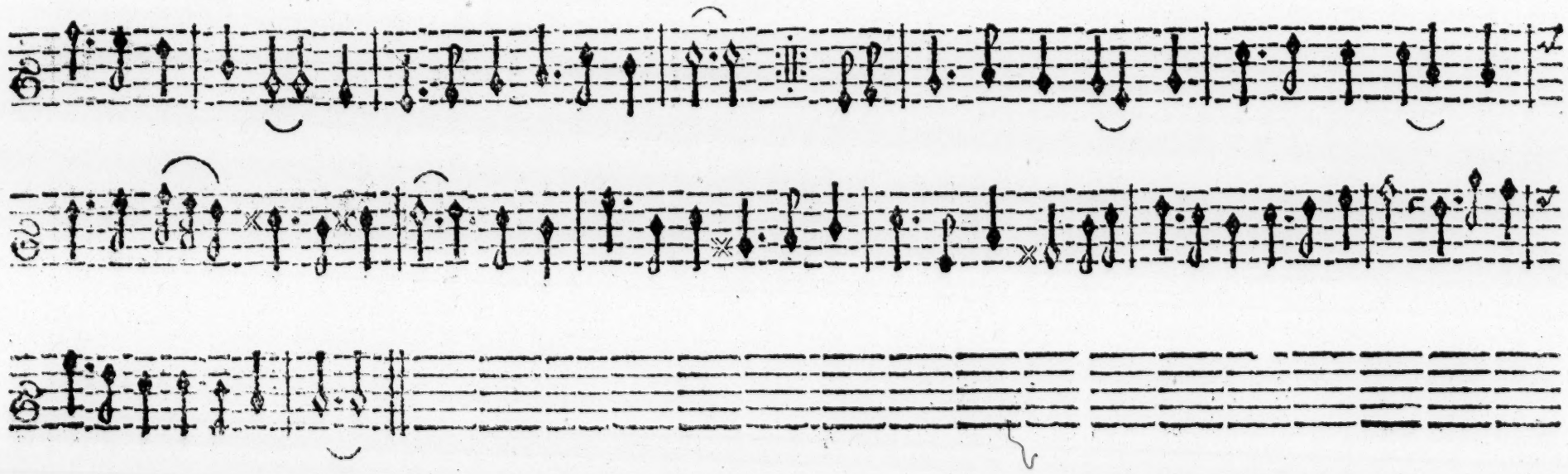
1. 2.

67 NO, no poor ſuffering Heart, *&c.*

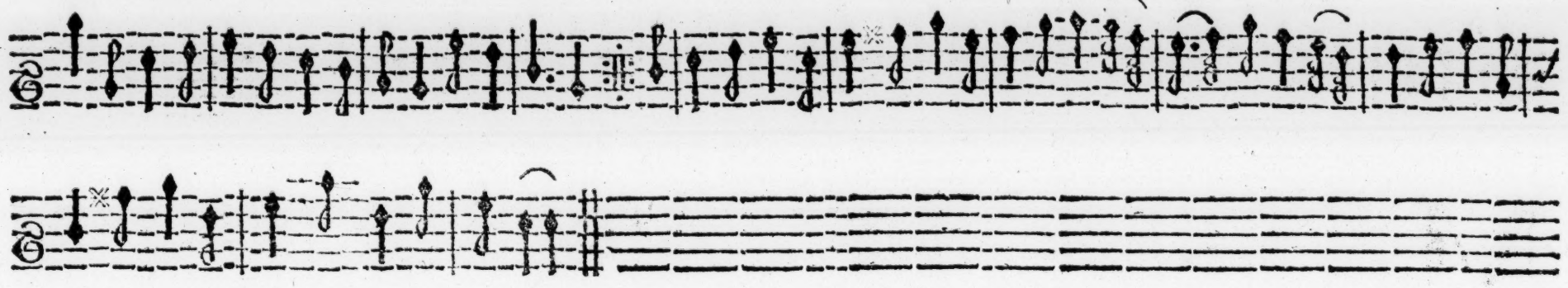
68 WHen I have often heard young Maid complaining, *&c.*



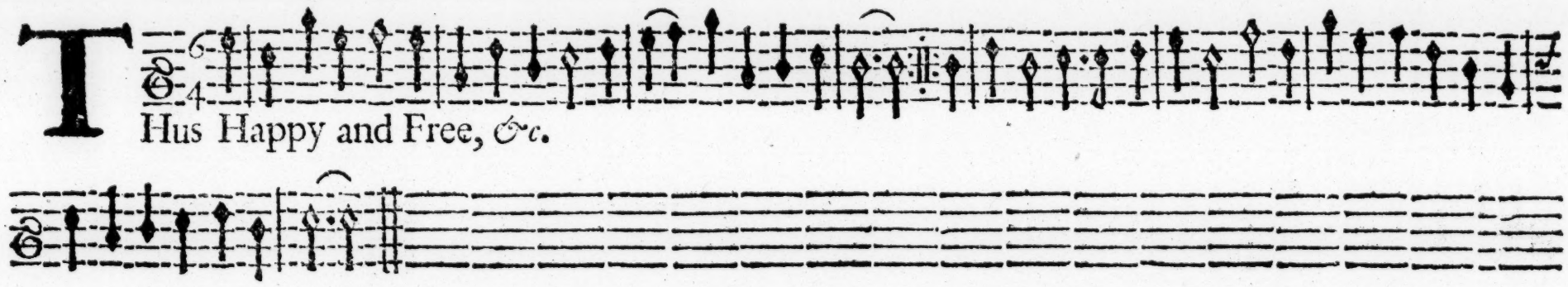
69 THough you make no return to my Paſſion, *&c.* (In the Play of, *The Maid's laſt Prayer.*)



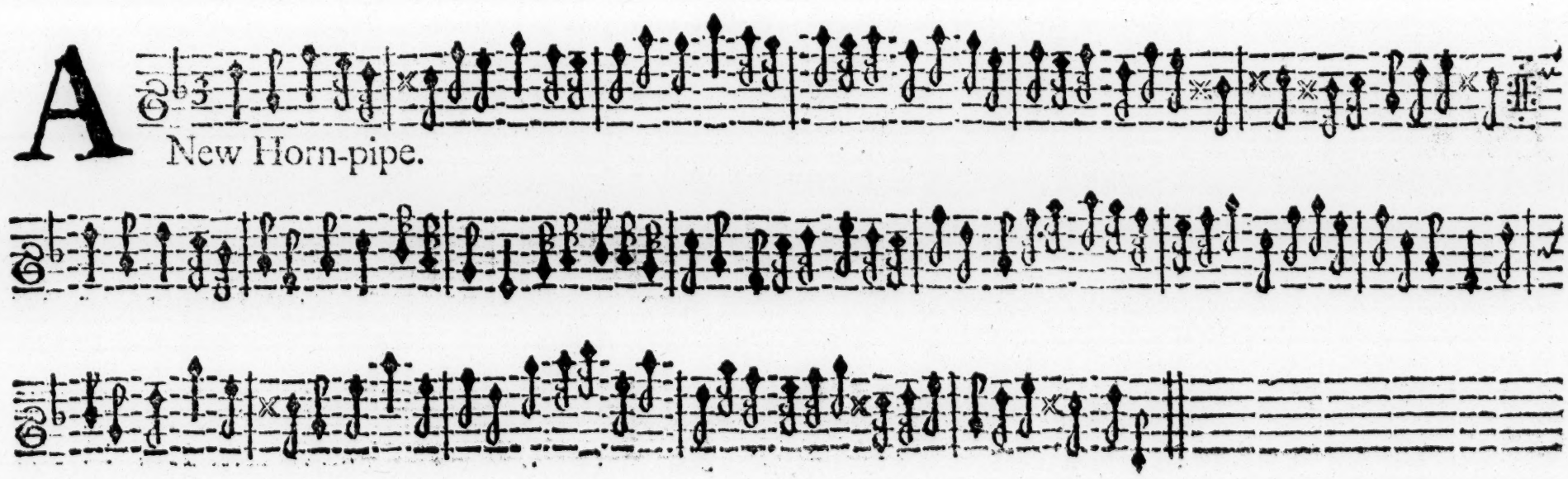
70 TELL me no more I am deceiv'd, *&c.* (In the Play of, *The Maid's last Prayer.*)



71 THus Happy and Free, *&c.*

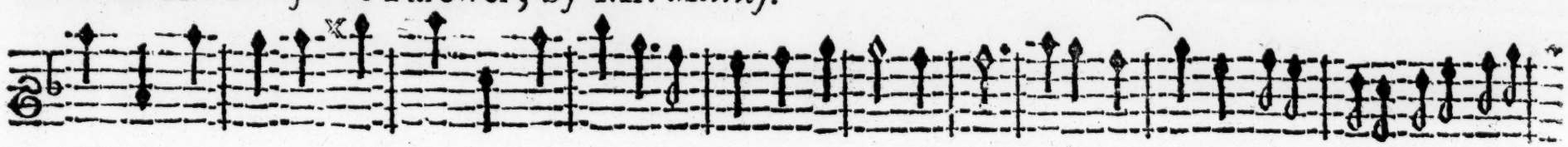


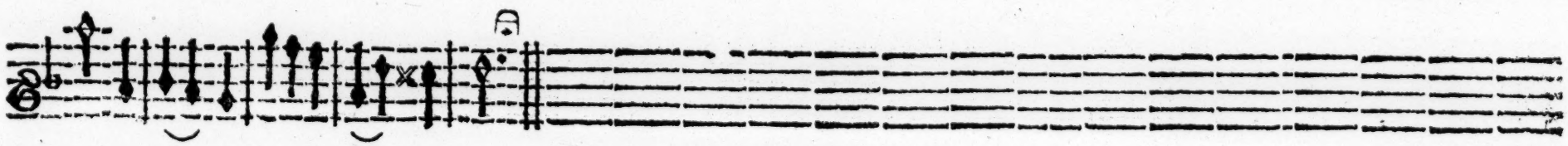
72 A New Horn-pipe.



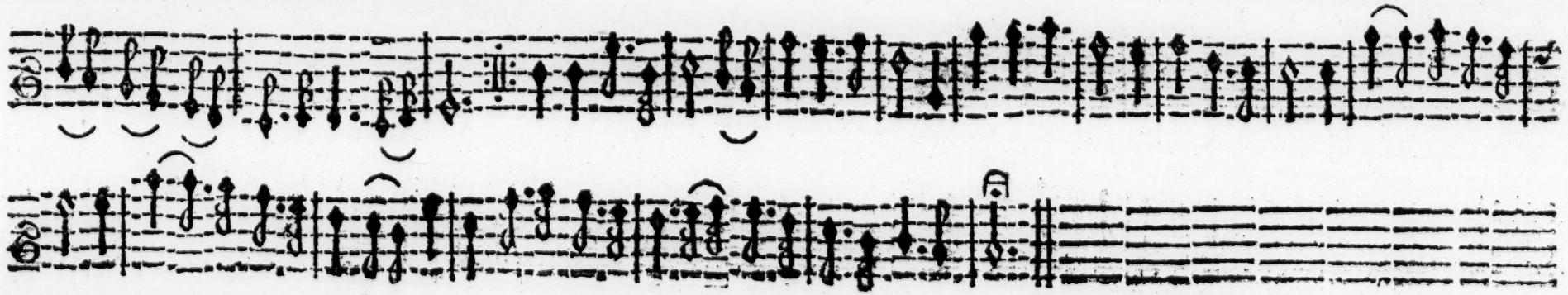
73 A New Ayre of Mr. *R. King*'s.

74 MR. *Mountford*'s Farewel; by Mr. *Mottley*.

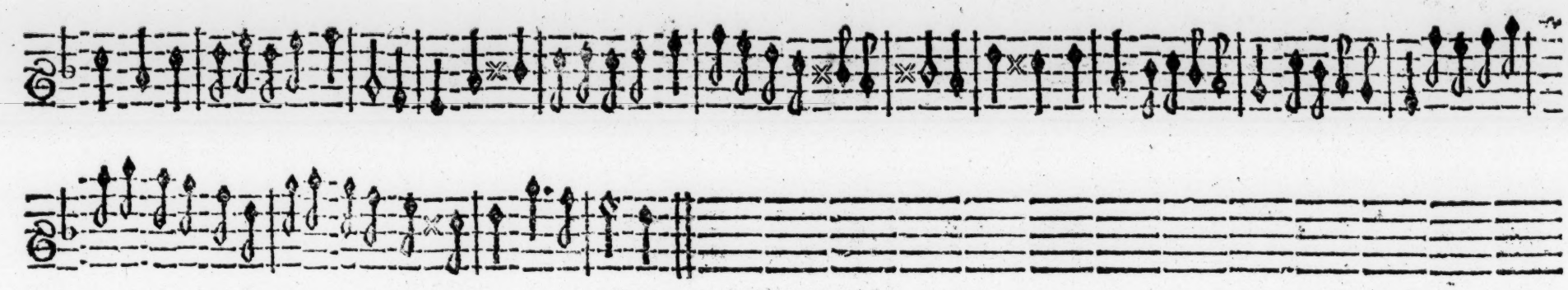




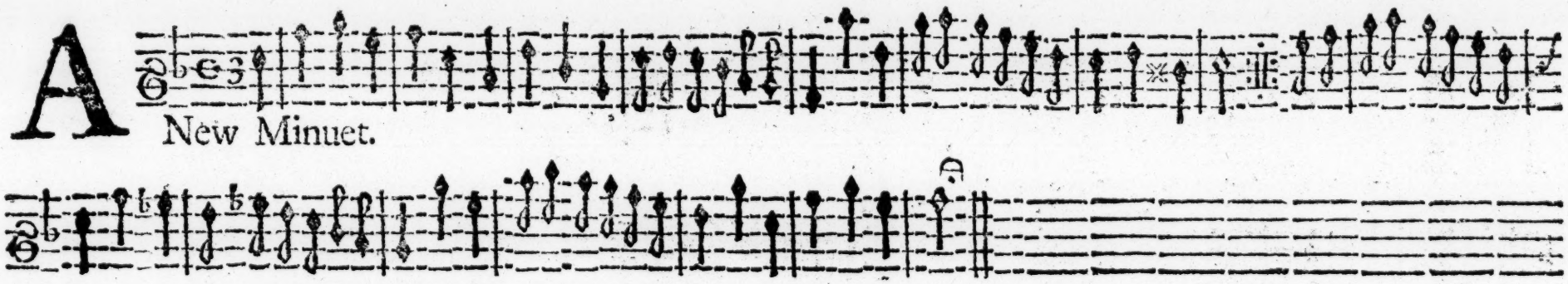
75 MR. *Mountford*'s Farewel.



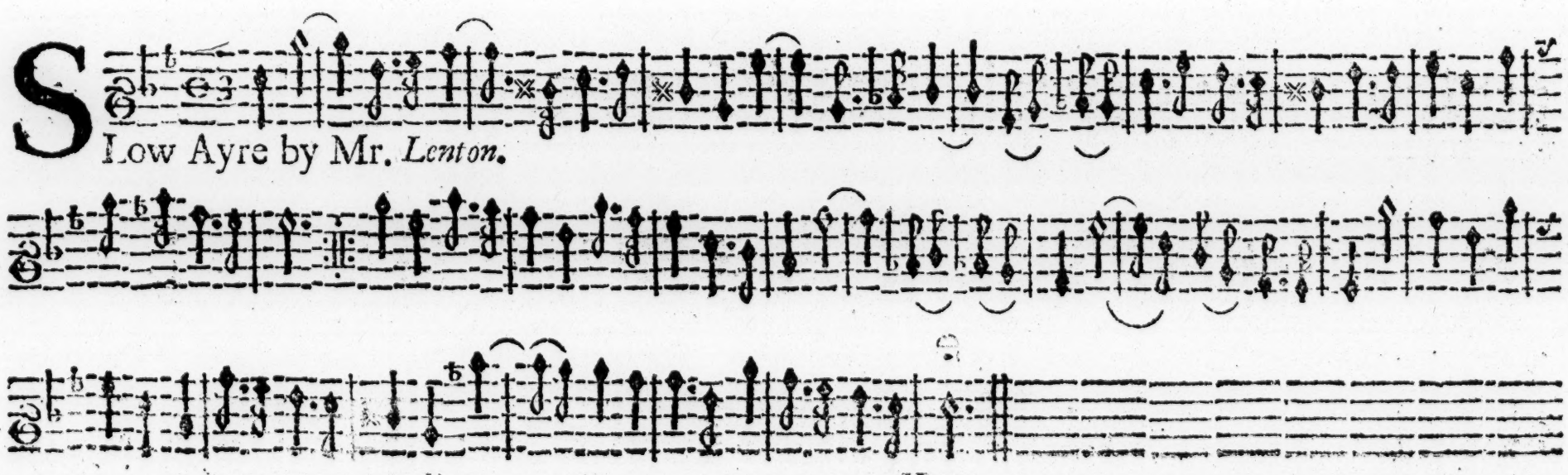
76 A New Minuet.



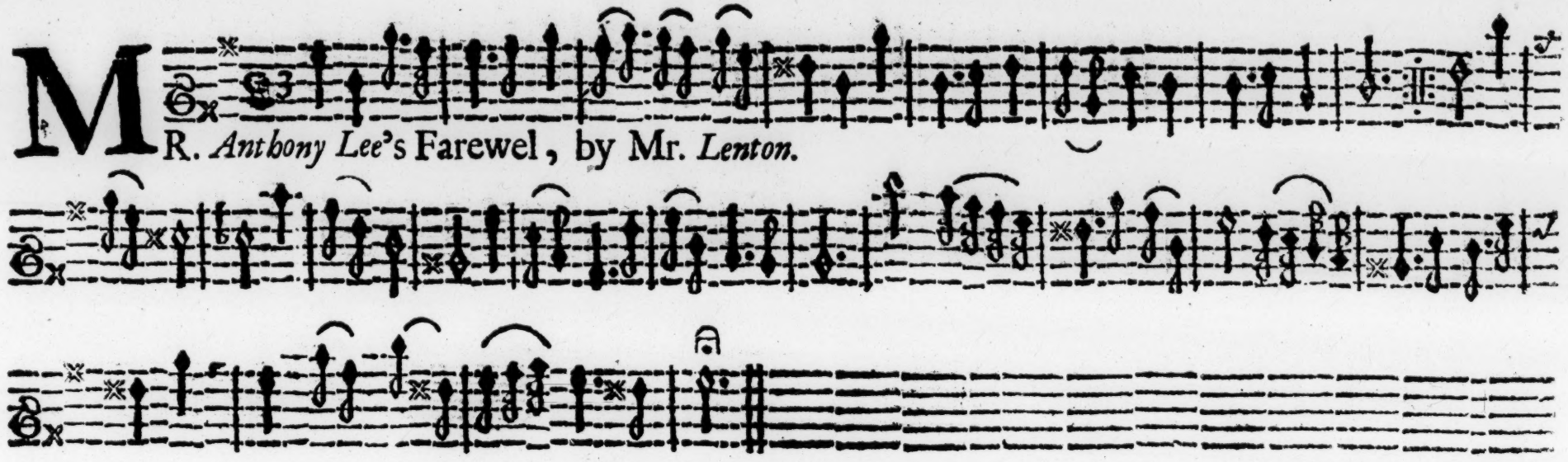
77 A New Minuet.



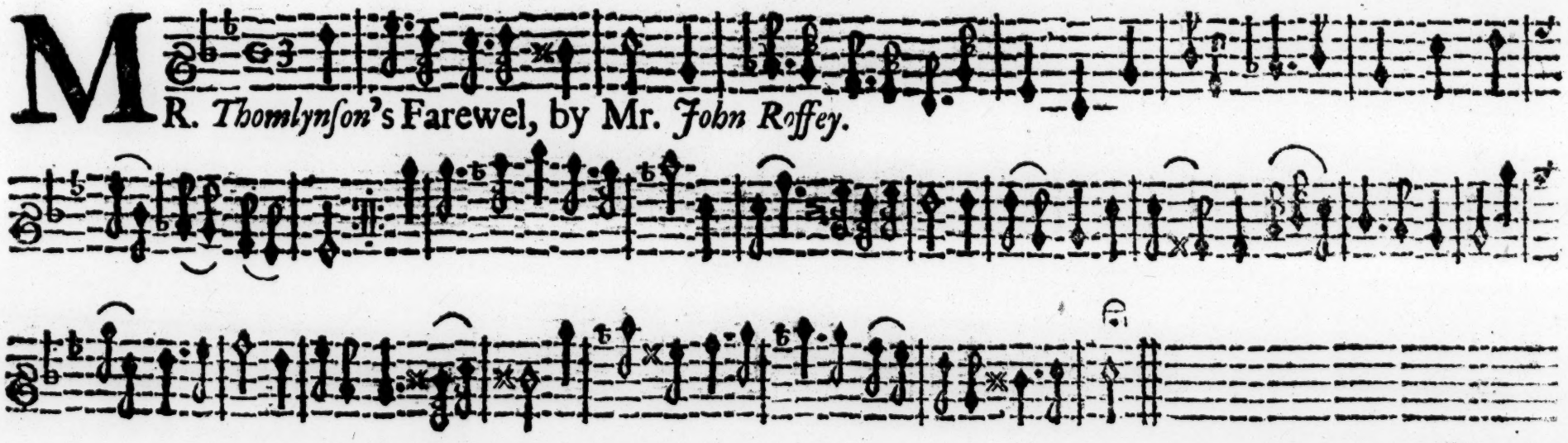
78 S Low Ayre by Mr. *Lenton.*



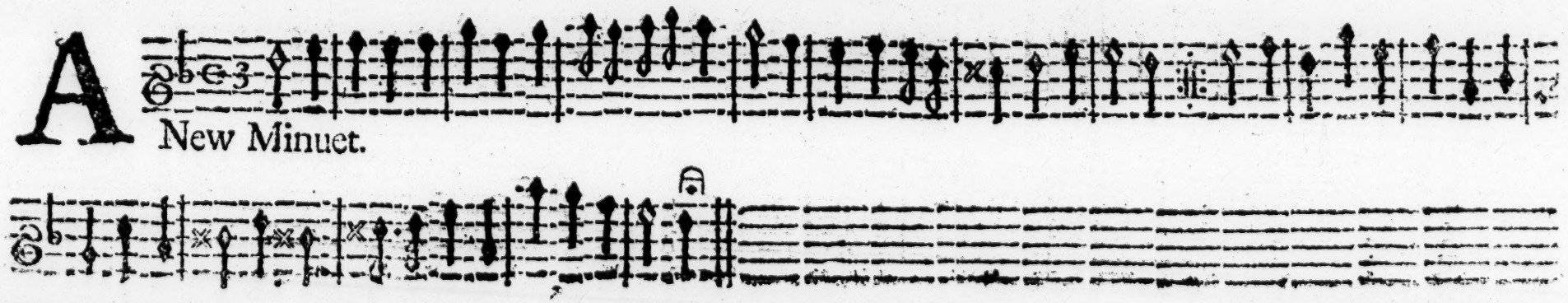
79 MR. *Anthony Lee*'s Farewel, by Mr. *Lenton.*



80 MR. *Thomlynſon*'s Farewel, by Mr. *John Roffey.*



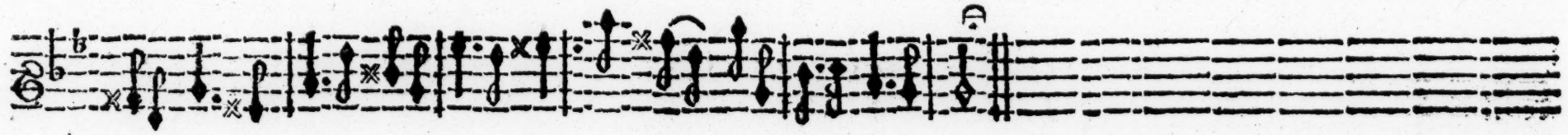
81 A New Minuet.



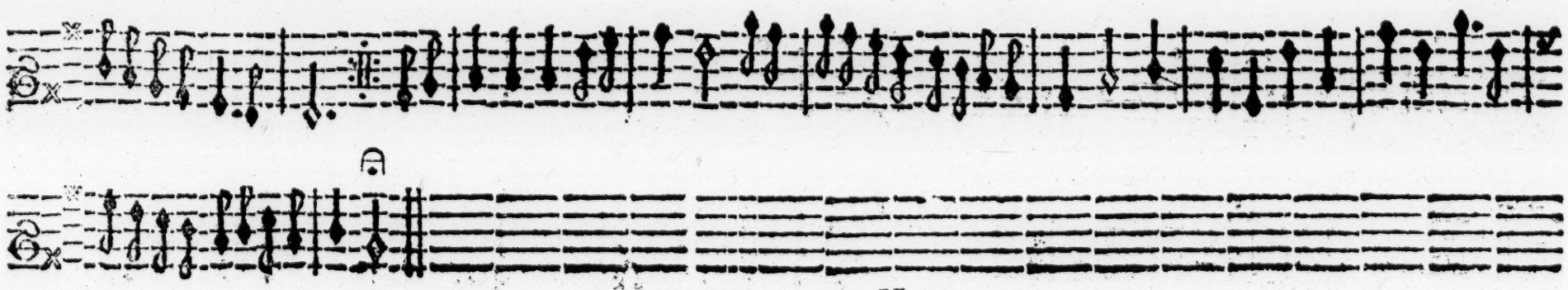
82 A New Bore, by Mr. *John Roffey.*

Slow.

83 AN Ayre, by Mr. *John Roffey.*

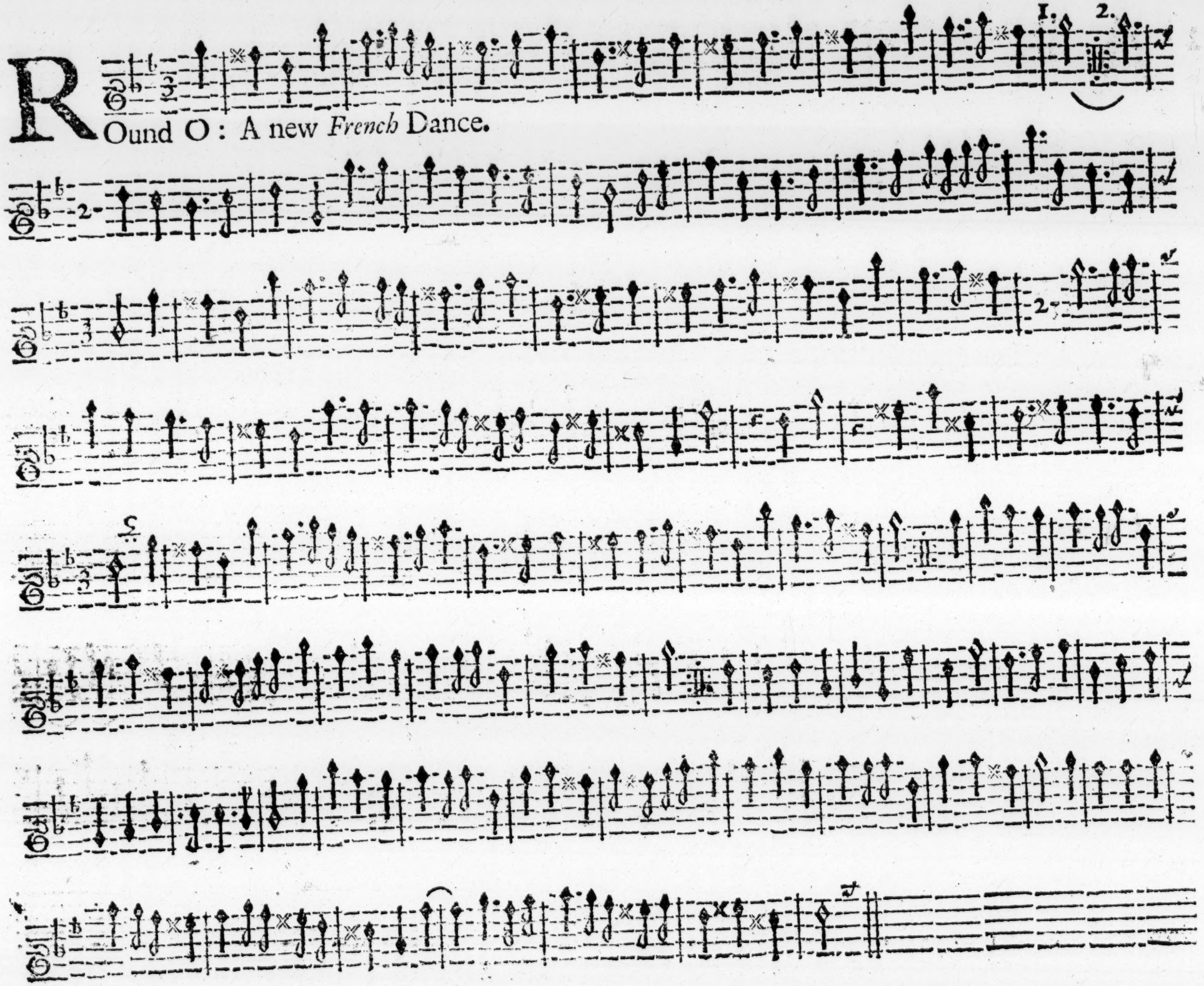


84 A New Bore.

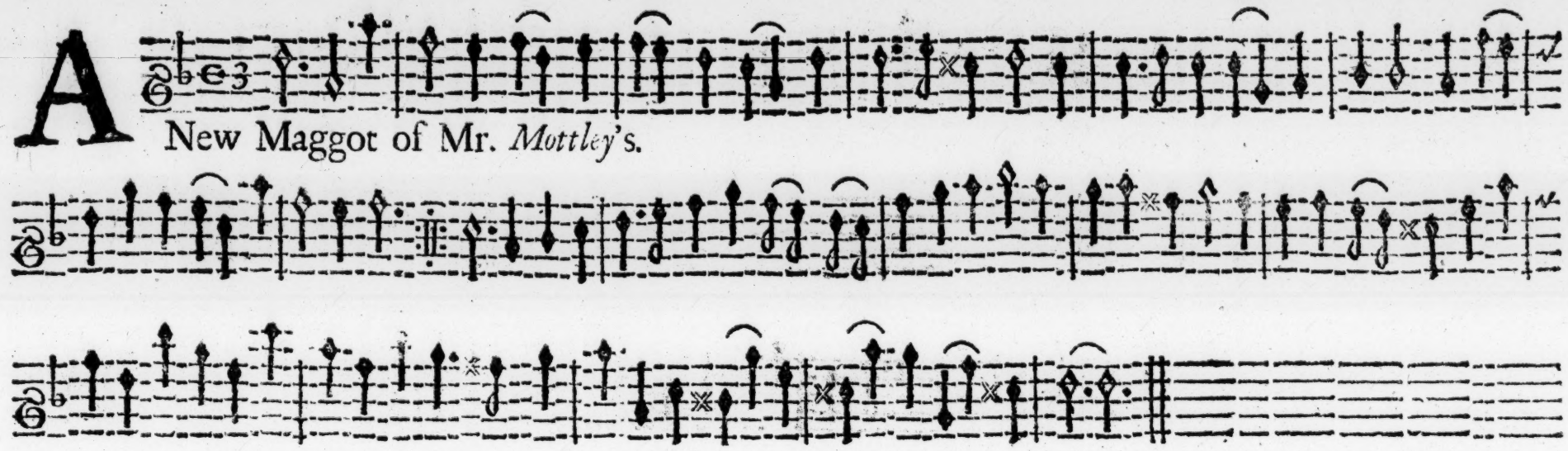


85

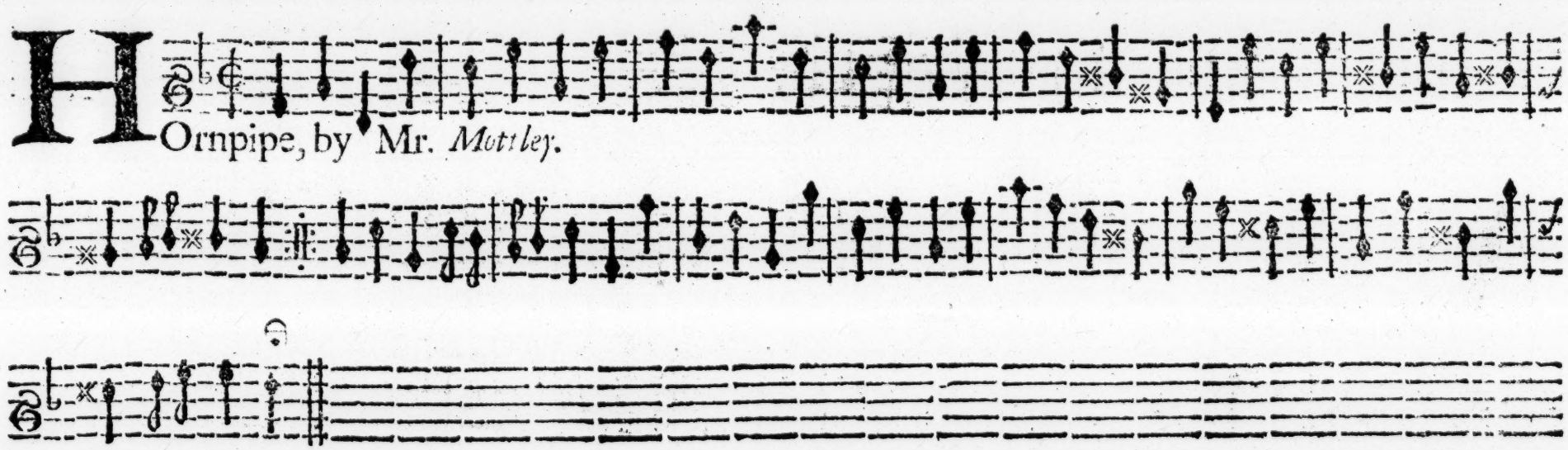
ROund O : A new *French* Dance.



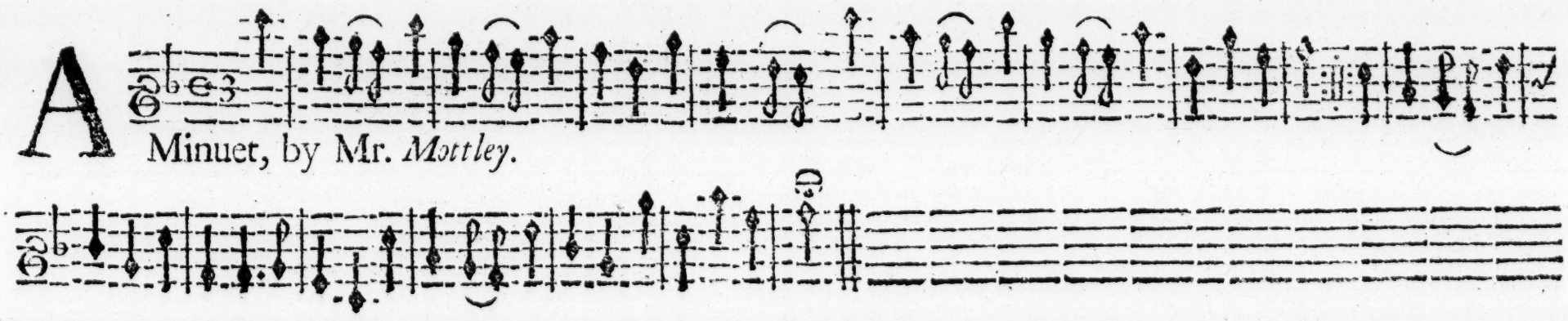
86 A New Maggot of Mr. *Mottley*'s.



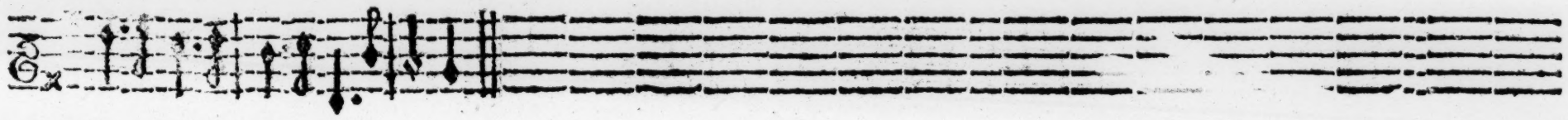
87 HOrnpipe, by Mr. *Mottley*.



88 A Minuet, by Mr. *Mottley*.



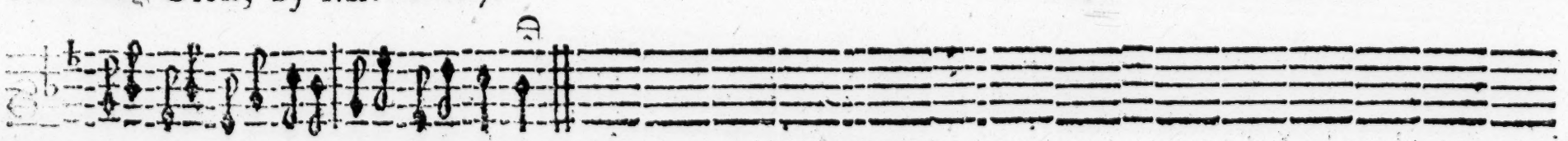
89 AN Entry, by Mr. *Mottley.*



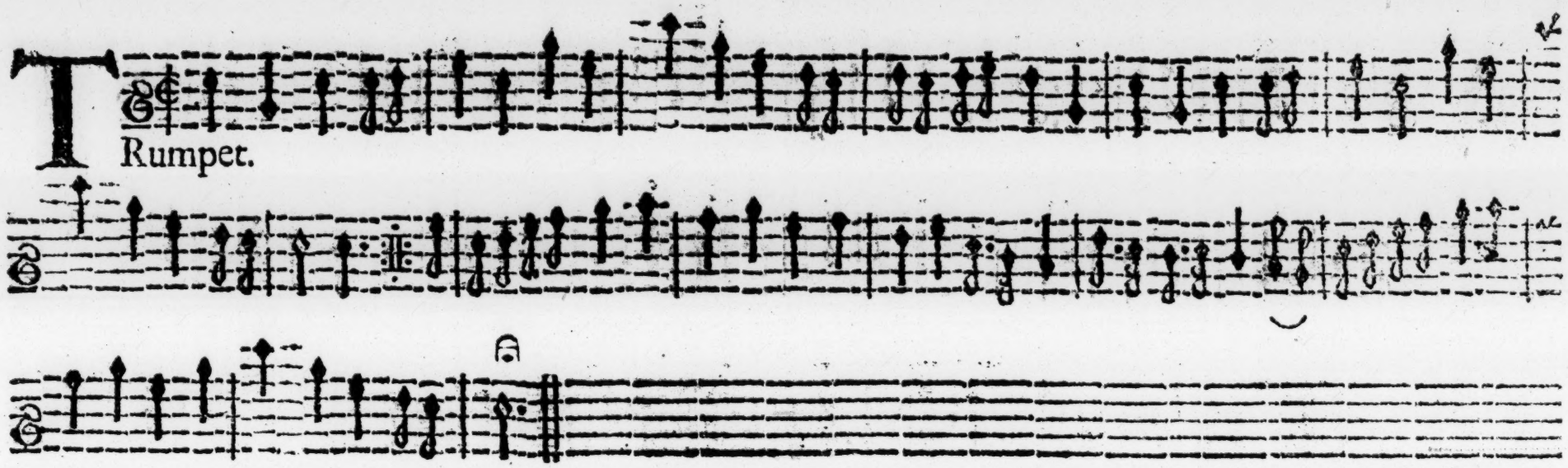
90 A New Minuet, by Mr. *Mottley.*

91 A Jigg, by Mr. *Mottley.*

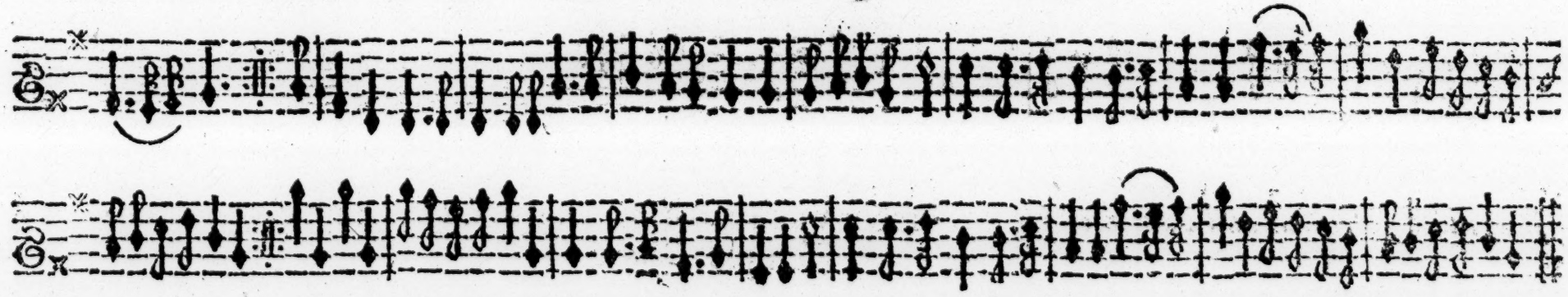
92 MOrris, by Mr. *Mottley.*



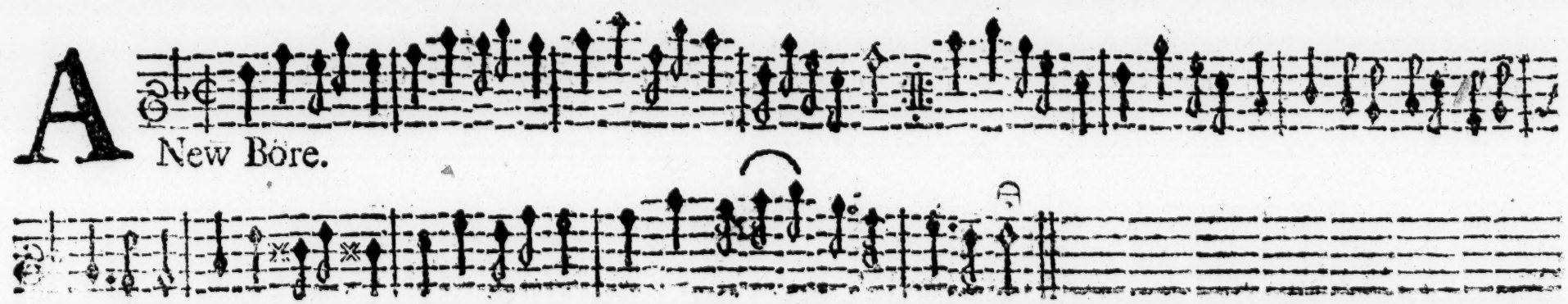
93 TRumpet.



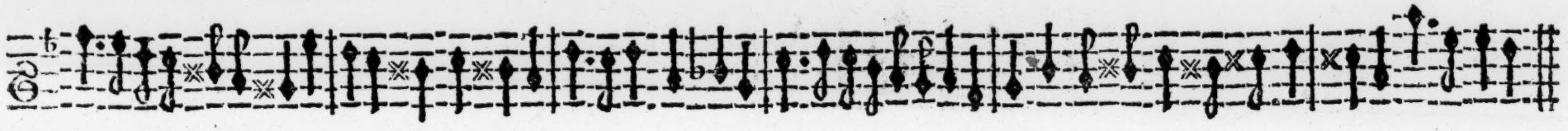
94 A New Dance in the Play of *The Marriage-Hater match'd.*



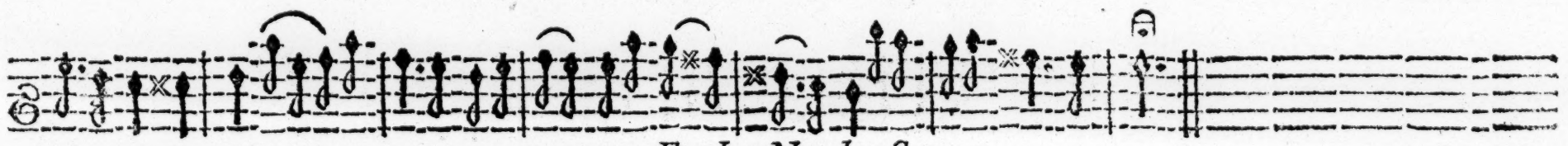
95 A New Bore.



96 A New Tune.



97 ROund O: A Slow Ayre.



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